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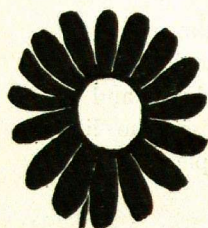
THE Publishers' Weekly

The American BOOK TRADE JOURNAL

VOL. CVIII.

NEW YORK, AUGUST 22, 1925

No. 8



By ETHEL HUESTON

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Swezey is Mrs. Hueston's most mature, most assured, most important novel.

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When a novel about musicians and "constant" nymphs comes along—it sweeps the country. In "Mad Marriage" you find a novel of the artist's world that displays with powerful effect the romantic, colorful life of a painter today. Peter Randle, the painter, possesses an extraordinary charm: he is, in truth his own worst enemy. Two women enter his life: the one a selfish, unworthy girl who traffics on his kindness; the other a wealthy, beautiful girl, who is willing to devote her life to him. George Gibbs is as well-known as a painter as he is as a novelist and he has been able to depict the life of artists today in a singularly authentic and fascinating way in "Mad Marriage." It is a novel of tremendous appeal because of wayward, irresponsible, lovable Peter Randle—the artist of today.

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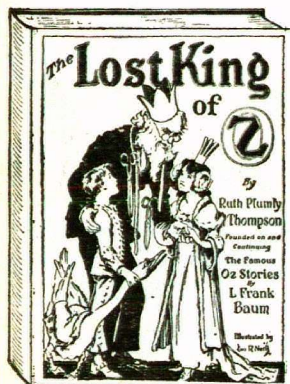
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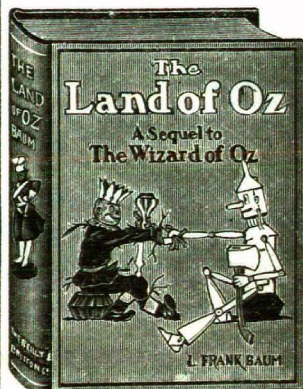
Ruth Plumly Thompson, Royal Historian of Oz, says:

"Discovered more than twenty years ago by *L. Frank Baum*, The Land of Oz is a truly American Fairyland, with a geography as real as our own and a population characteristically and whimsically American. *The Scarecrow*, *The Patchwork Girl* and *The Tin Woodman* are distinctly American fairies, to name only a few of the inimitable creations of Mr. Baum.

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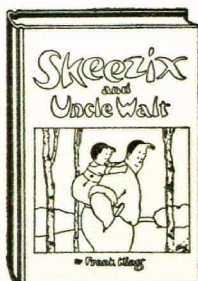
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By

HELEN WOODBURY

Our best outside reader said of this first novel: "I do hope you'll take it, because I think it's a 'find'." The next to read it, and the next, agreed. It is the only first novel on our autumn list, and will have liberal advertising. We describe it as the sympathetic story of a young and eager American girl whose individuality was suppressed to satisfy her mother's selfishness. And we feel about it as we have about eight or ten first novels we have published in the last five years—"Trodden Gold", "High Fires" and "Feet of Clay" are examples—that it's worth exploiting and will sell well over 10,000 copies. It has not appeared serially.

(September 1.) \$2.00

Octavus Roy Cohen writes a thrilling tale about white folks

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By

OCTAVUS ROY COHEN

Down-and-out and discouraged, Alan Beckwith sought out Andrew North, king of the underworld, and discussed a way out of his difficulties. "I will insure your life for \$100,000," said North. "Immediately the policy is issued I will give you \$20,000 in cash. You may enjoy life in your own way for thirteen months, and then commit suicide."

Thirteen months to live—and then suicide! Out of Alan Beckwith's desperate pact with death and the resultant happenings, Mr. Cohen has built a novel of suspense that is a real "thriller." We defy anybody to read the first chapter and omit the last.

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Boston LITTLE, BROWN & COMPANY Publishers

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when MARIE A. SALTUS saw what liberties had been taken in cutting and editing the biography of her husband

EDGAR SALTUS, *The Man*

now appearing serially. As a result the production of the book was held up until she was positive the intimate and astonishing biography was to be published just as she had written it; no eliminations, no revisions, no additions. Therefore the publication of this extraordinarily revealing life of this man of many mysteries and one thousand and one love episodes, has been delayed, but it will be ready for distribution about August 25th. If you have not yet ordered your copies, do so now. Price \$3.00

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CHICAGO

What the Press Thinks of

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OF

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Portland Oregonian: "As a text book of principles of home decoration and a handbook of methods for working them out, this work is unsurpassed."

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Kansas City Star: "A Practical and authoritative guide for the amateur home decorator."

The Des Moines Capital: "Ross Crane is an authority on the subject of home decoration, every phase of which is given careful consideration in this book."

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Buffalo Courier: "One of the foremost authorities in the country on proper and harmonious home furnishing and decoration of interiors. In following the rules set down in his new book, no one can go wrong."

Atlanta Constitution: "The first instruction given by Ross Crane is to 'dream your picture.'"

The Grand Rapids Press: "Nothing better could be said for this text by Ross Crane than that it completely lives up to its heralding as a practical, authoritative and sympathetic guide for the home maker and decorator."

Pittsburgh Press: "The book is well illustrated."

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Get your books to the attention of literate Chicago by advertising in Chicago's outstanding literary guide, *The Wednesday Book Pages* of

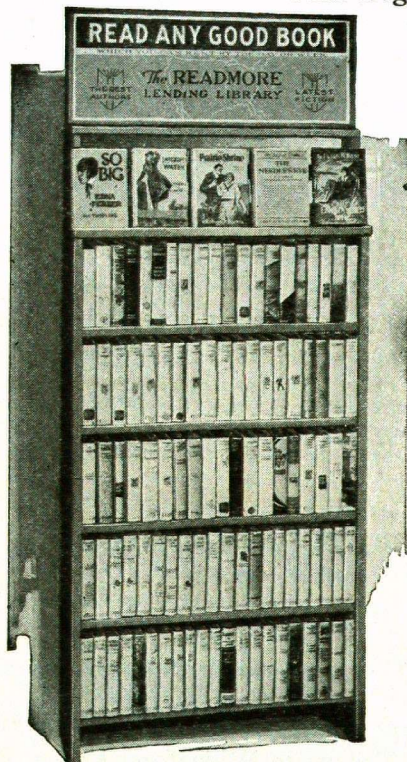
THE CHICAGO DAILY NEWS

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(Trade Mark)

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This Big Money Maker



*Readmore Lending Library Brings in
Over \$50 the First Month*

For E. R. ALLABAND,

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I think that a good number of newsdealers will be interested in knowing just how the *Readmore Lending Library* has taken with my customers.

I put the rack on the floor of my store on late Saturday afternoon, March 28th, with its complete equipment which included 100 books, and *without any advertising of any kind*, I put out thirty-five books by closing time Sunday evening.

Since that time I have had to purchase about thirty-five more books to keep my rack looking at least two-thirds full. April 11th, I had seventy books on rental.

There is one thing that certainly stands out in the *Readmore Lending Library* as compared with the old commission library, and that is that the borrowers do not keep the books out but a day or so, and thereby giving you a bigger and, of course, a more profitable turnover.

At the rate the books are going now, it will only be a short time when I will have to have at least 200 books to keep a good number of them in the rack, as an empty rack is not inviting to a customer. My News Company gave many kind suggestions pertaining to the installing and successful operation of the *Readmore Lending Library*.

At the time I am writing this, May 5th, my rentals up to date have amounted to \$46.94, with 65 books out, making a total of at least \$53.44 business since opening.

Charles A. Scott, Sheldon, Iowa, Druggist, Says

The *Readmore Lending Library* is going fine. I think we have enough books for the present. We have regular customers who keep on taking books. We send out as many 75c. books as \$2.00 ones. We charge 3c. a day straight, with a minimum charge of 15c. We have had books out two to twenty days, some finally buying the book. Yours very truly,

CHARLES A. SCOTT.

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The Rippel Art Shop, at 356 Market Street, Sunbury, Pa., was one of the very first to install the complete *Readmore Lending Library* outfit, right after it appeared in the November, 1924, issue of THE AMERICAN NEWS TRADE JOURNAL. The following is his experience as he wrote it:

"We received the *Readmore Lending Library* together with the first shipment of books late on a Saturday afternoon," says Mr. Rippel, "and it wasn't until 6:30 that same afternoon that we were able to unpack them and place the rack at the front of our store. By nine o'clock that evening we had nine customers who took books home with them. We are certainly delighted with the prospects of this library and have no doubt that in a short time it is going to be one of the best sources of income for our store. I cannot see why anyone would hesitate in placing this money maker in his store."

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By Daniel Berkeley Updike

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IN THE DAY'S WORK

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Three essays on fine bookmaking that supplement Mr. Updike's "Printing Types." Regular edition, \$2.50; a few copies of the autographed illustrated edition are left (\$7.50 a copy).

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By Frederic Warde

A sketch of Bruce Rogers' activity as a typographer, with a check list of all books signed by him or in which he has had chief responsibility. Trade edition, \$3.00; special edition, \$10.00.

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SELECTED BINDINGS FROM THE GENNADIUS LIBRARY

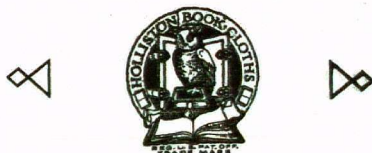
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From the "Saturday Review of Books"

"The Bookman's Glossary," by John A. Holden, is a hand-book that every printer, librarian and collector, who desires to be well informed or who needs this information, should own and keep easily accessible. It is an octavo, containing 127 pages, well printed and substantially bound and is intended for those interested in any branch of book production, distribution, collecting, or selling. It is a compendium of information, a glossary of bookish terms used in the several industries allied with book publishing; paper making, printing, binding, illustrating, and cataloging, much of which would be difficult to find elsewhere, and it brings a great deal of material into compact space that has heretofore been widely scattered through various works of reference. Mr. Holden's definitions are concise, clear, and comprehensive, and one will be surprised to see how thoroughly his book covers its field. A well-known cataloger of this city in a letter says: "I keep the useful volume within hand's reach and find frequent use for it. I have read it from beginning to end and find it admirably comprehensive and well done. You should tell the young collectors and catalogers about it for it will be invaluable to them." These are the words of a well informed bookman. In the course of a year scores of letters are sent to this department containing questions that this book is planned to answer. To this class of readers we would say by all means add "The Bookman's Glossary" to your shelf of books about books, for it will help you to a clearer and more accurate knowledge of bookish words and terms that will give you great satisfaction to understand. Mr. Holden has given us a reference that will be widely useful and many will be grateful to him for making it.

The Bookman's Glossary

A Compendium of Information Relating to the Production and Distribution of Books

By JOHN A. HOLDEN

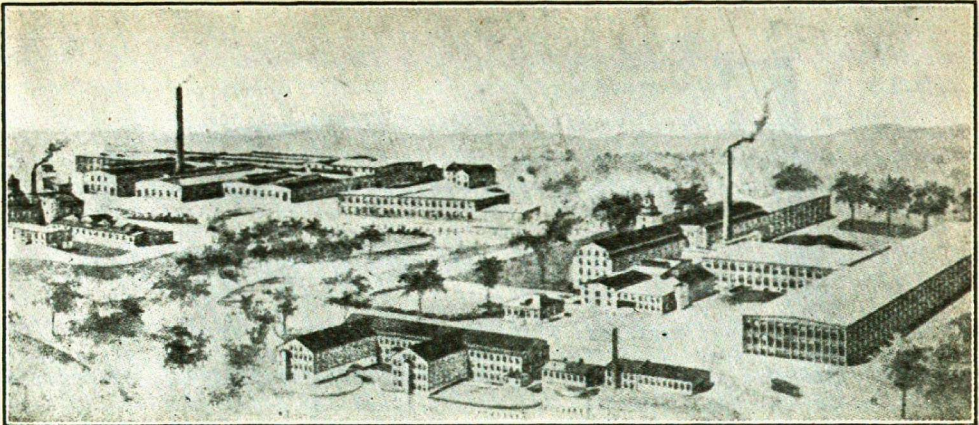
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The PUBLISHERS' WEEKLY

THE AMERICAN BOOK-TRADE JOURNAL

NEW YORK, AUGUST 22, 1925

The Making and Judging of Books

By Porter Garnett

Master of The Laboratory Press, Carnegie Institute of Technology

EVERYONE who is in any way concerned with the physical aspects of books, everyone who, while maintaining a professional relationship with books, has also an amateur interest in them—the bookseller, the librarian, and the printer—is aware of the quite extraordinary revival of interest in good book-making that is taking place in America at the present time. It is perhaps not too much to say that this development of insight (with its concomitant refining of judgment) into one of the richest and most significant forms of esthetic expression points to cultural betterment and to that higher civilization of which we Americans so hopefully talk and dream, but which we, as a nation, do so little to further.

The practice and the appreciation of printing and of bookmaking as highly specialized arts have accompanied, if, indeed, they have not been among the most profound constructive influences of, every period of enlightenment since the Renaissance, and some of us may live to see the day when the powerful cultural force that

they represent will supply the leaven needed to make an aggressive and self-seeking industrialism endurable to others than the go-getter and the money-grubber.

We still have, however, a long way to travel. The printing industry ranks, I believe, fifth in its annual "turn-over" (I hope I use this choice term correctly, having only a vague idea of its meaning), but printing and book-making as arts or as learned professions are only beginning to be understood. All the signs, it is true, are at the present moment promising. Many publishers are trying sincerely to redeem their sins of the past, and not without a certain success—they think that it will pay; journalists, businessmen, and even academicians have discovered Bruce Rogers and D. B. Updike, tho the

first has been printing brilliantly and the second with intelligence and decorum for more than a quarter of a century. But while there is an increasingly lively interest in the way that books are made and a more widespread understanding of what good printing and good book-making are, there is still, in

The Outlook for Typography

By

Daniel Berkeley Updike

Being an Extract from the Conclusion to
"Printing Types; Their History,
Forms, and Use"



Pittsburgh
The Laboratory Press
1925

SPECIMEN OF STUDENTS' TYPOGRAPHY

the last analysis, a formidable amount of ignorance about these matters. Perhaps "ignorance" is not the right word, for ignorance, unlike stupidity (particularly the stupidity, to paraphrase Oscar Wilde, that is the result of education) can be overcome. Our ills are, therefore, only in part attributable to ignorance; they arise chiefly from the acceptance of false standards, of false ideas with regard to what constitutes excellence, the acceptance, too often, of what the French call the *faux bon*.

This is, of course, in a country without artistic traditions, inevitable. But, recognizing our handicaps, should we not bend every effort to overcome them? Should we not seek enlightenment in the only place it can be found, among the traditions of the past, which means among the achievements of men not only of other periods than our own, but of other countries than ours. Thus only can we hope to form sound judgments, and—what is more important—thus only can we hope to bring into an existence a new and vital art of our own.

There can never be an appreciation by the general public of fine books and of fine printing as long as the public taste is dominated by the false standards of semi-intelligence, of fake culture, of the pretentious and the "arty." To a large extent our books—even those produced by some of our more capable printers—remain hopelessly bourgeois, the worst types representing a sort of super-Roycroft school of book-production. This could hardly be otherwise, for we Americans have had little opportunity to see fine books and fine printing, in the strict sense of that little-understood term. It is greatly to our credit, therefore, that our books are as good as lately they have become. Many American printers of the past generation have followed their calling for a lifetime, have actually lived and died in the profession, without ever having seen a really fine book. There are others today who are scarcely any better off. They have perhaps seen fleetingly some fine books at an exposition or they may own a few volumes by some of the masters. It is doubtful if the students in library schools receive any adequate training in the appraisal of books—either old or new—on the basis of their artistic merit. The majority of book-dealers and their employees are also

very vague on the subject. They are familiar with the names of a few important printers, but utterly incapable of discriminating between their good work and their indifferent work. The Nonesuch Press of London has lately become a name to conjure with, but how many book-clerks realize that some of this press' publications are glaringly inferior to others? How often do we hear them extolling as "delightful," or even "exquisite" a book containing exceedingly bad imitation wood-cuts, colored by hand, and bound in an horrendous German batik paper!

I have said that our printers and "book-men" occasionally see fine examples of printing, but such infrequent "exposures" cannot, in the nature of things, go very far toward giving them the equipment of knowledge necessary to a comprehension of the elements that enter into the production of fine books. Such slight knowledge as they thus acquire is not, as real knowledge should be, an actual *possession*; it is not sufficient to make their judgments sure, nor has it, in the case of printers, the convertibility that will enable them intelligently to base their own practice upon it.

In older civilizations than ours the conditions are different. The boy who is drawn to books sees and *handles* from his infancy volumes in which the fundamentals, at least, of good book-making have been observed. I do not mean, of course, luxurious volumes, nor am I unmindful that in all countries shoddy and badly printed books far outnumber the better sort. But a youth in England or on the continent can hardly fail to become familiar, thru books in the school library or in his home (an heirloom perhaps) with the fair page that reflects that primary sort of craftsmanship which was once an expression of instinct, but which is nowadays too often a mere objective formula.

The tradition is there. The intelligent printer in other countries *learns* the mechanics of his calling, but the fundamentals of good book-making may almost be said to be his heritage—an heritage handed down thru generations of intelligent, unselfconscious, and often noble practice. They possess, in other words, a tradition of rightness. This must not be taken to mean that there is not a great deal of corrupt and degraded printing done abroad,

«The fine printer begins where the careful printer has left off.» —Stanley Morison.

FINE PRINTING

Instruction at THE LABORATORY PRESS

† CARNEGIE INSTITUTE OF TECHNOLOGY †



HERE has never been a time when the importance of «fineness» in printing has been realized, both by the producers of printing and by their clients, as it is to-day. The standing of a printing-house depends more than ever upon its ability to produce work of superior excellence. It is, therefore, increasingly important

that future proprietors and executives, as well as future designers and operatives, should be familiar with the best artistic and technical traditions and practices of the craft. ¶ To meet this need the Laboratory Press, at the Carnegie Institute of Technology, under the direction of M^r. Porter Garnett, offers the following courses, open to regular students & persons having practical experience:

(1) INTRODUCTION TO FINE PRINTING,* (2) FINE PRINTING,† (3) LETTERING,‡ and (4) TYPE-DESIGN.§ Students who take the special training offered by these courses may become technically equipped executives, designers, consulting typographers, or practising craftsmen. In any of these capacities they will bring to the establishments with which they may become associated or which they may themselves conduct a various and special knowledge which will enable such establishments, by virtue of their services, to compete in the field of fine book-production and fine printing. The demand for accomplished printers is growing greater every day.

* [Junior year] Lectures on the traditions, principles, materials, and technique of fine printing; with study of the best typographic usage of the past and present.

† [Senior year] Laboratory practice, consisting of the production of typographic specimens in the form of broadsides, leaflets, and books, in limited editions,

printed from specially selected types on fine papers.

‡ [Sophomore year] Drawing of roman alphabets in forms suitable for use in association with typography.

§ [Qualified Students only] Advanced letter-drawing. Interpretation & variation of traditional letter-forms, with a view to developing designs suitable for type.

¶ This page has been executed entirely by students. Calligraphy by F. E. POWERS, Initial drawn by LELAND M. HIRSCH, Composition: Type by F. T. PHELPS, Flowers by THEODORE G. BIXLER, and Brass Rule by THEODORE L. MISCH.



¶ A circular, «COLLEGE TRAINING FOR THE PRINTING INDUSTRY», will be mailed upon the receipt of an application addressed to the DEPARTMENT OF PRINTING, CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PENNA.

A BROADSIDE EXPRESSING THE SPIRIT OF THE LABORATORY PRESS AT PITTSBURGH, WHICH UNDER MR. GARNETT'S LEADERSHIP IS DOING CONSTRUCTIVE WORK IN ADVANCING THE PRACTICE OF GOOD PRINTING IN THE UNITED STATES. THE ORIGINAL BROADSIDE, SIZE 10 X 7, IS COOPERATIVE WORK OF THE STUDENTS

or that the foreign printer is superior to the American. It means simply that a meet understanding of the architectonics of book-production is more prevalent among the rank and file of printers abroad than it is in this country. There the making of a good book, if not a *fine* one, is likely to be taken as part of the day's work. In this country, on the other hand, there are many printing establishments in which an order for a *book* is the occasion for a consultation of everyone from the proprietor to the chief compositor, with much scratching of polls, much consideration of what model to copy or imitate, and much talk of type-faces, margins, "stock," and particularly of costs and profits.

And now, just what is this "understanding" that we need in America? What is it that our printers, our librarians, and our book-clerks need to know in order that their judgment of books shall be sounder, more informed, and less a matter of guess work or of preferences that they can neither analyse or support? What are these needed factors of judgment and how can they be acquired? Can style and taste and rightness be explained? Can they be *taught*? To a certain extent I believe that they can, and the effort that is now being made in that direction at The Laboratory Press, of the Carnegie Institute of Technology, has, in the case of a number of students, produced some interesting results. But the course of instruction in which this attempt is being made and which is called Introduction to Fine Printing consists of two lectures a week for a period of nine months. It will be seen, therefore, how impossible it must be to deal here in a few hundred words (following a *long* preamble) with a subject having such a range and fertility.

The theory of instruction at The Laboratory Press is, broadly speaking, that before a student can be expected to practice typography on a high level, he must receive, in addition to his training in the mechanics of printing, a special training designed to develop his esthetic perceptions. If he is to produce work of distinction and originality, he must begin by acquiring—as far as his capabilities will permit—an apparatus of evaluation. He must develop—again, as far as his capabilities will permit—a feeling for authenticity, for rightness of design, for expressiveness. The means of

accomplishing this are many and various, but I have room here to deal with only the most important one, the study (not a mere cursory examination) of masterpieces.

It is not to be supposed that in one year a student who has previously thought of printing in terms of display advertising, catalogs, folders, and "booklets," can reach the point of expertship that will enable him to make a valid attribution for an unidentified incunabulum. He will not be able perhaps to distinguish between Caxton's various types, he will not be able to tell the difference perhaps between a duodecimo by Aldus and one by the Giunti, between a Book of Hours by Kerver and one by Pigouchet, between a volume by Simon de Collines and one by Vascossan. He will by no means have reached a stage of connoisseurship equivalent to that which enables an archæologist to pass upon the authenticity of a Sasseta or to declare a supposed Sung painting to be a Japanese forgery of the late eighteenth century. But if knowledge interests him—and surprisingly it does interest some young Americans—he is put in the way of gaining it. Being still young, he has a not to be ignored advantage over many of the late starters in the printing profession who have recently discovered that printing is something more than a trade.

He knows something about the major canons of printing. He can tell the difference between the romans of da Spira and Jenson and Ratdolt. He knows at least the *characteristics* of the Estienne tradition. His dates may be more approximate than exact, but he knows the relationship in time and in style between Grandjean, Fournier, Didot, and Bodoni. He can distinguish between the half-dozen modern renderings of Jenson's and Garamond's types, between Bruce Rogers' use of printer's flowers and that of D. B. Updike, and he can probably recognize the genteel but rather dry and charmless technique of contemporary English printing at a distance of ten (or perhaps eleven) feet. He has been instructed in discrimination and—fastidiousness.

He has seen and handled and had analysed for him books and leaves by great printers, from the fifteenth century to the present day. These originals are augmented by numerous reproductions, notably the examples (something over a thousand)

in Stanley Morison's "Four Centuries of Fine Printing" and "Modern Fine Printing" which, at The Laboratory Press, are used as textbooks for daily reference, altho I fear that most of the other copies of these valuable books are locked up in private collections. Many other source books are also available in the working library of the Press.

Not until the student has gone thru this preliminary training is he allowed to work

rectangle) is the foundation of all good printing. It is, however, because of the perverse method in vogue of making "job composition" the basis of instruction in printing, the thing of which most American printers know the least. The single-page specimen is produced also because the student is given by that means a wider range of experience in different styles than would be the case if, in the woefully inadequate period of a single year, his time should be

T.J. COBDEN-SANDERSON

By WILLIAM ROTHENSTEIN



AFTER a visit to Cobden-Sanderson I usually had the sense of a cushion of air between my feet and the ground. Intercourse with a few rare spirits has brought a similarly inspiring experience; and though only fleeting forms are given to a speaker's play of wit and wisdom, they can convey something of the convincing and exalting power which belongs to material creations. ¶ Craftsmen are by nature idealists; but their vision is sometimes dimmed by a doctrinaire tendency & confused by a misapprehension of what constitutes tradition. The writer has learned much from the scrupulous order and scholarly methods of craftsmen, but he has been sometimes aware of a hesitation in saying "Yes" to certain robust impulses of life, a reluctance to respond to Mistress Truth's appeal for reasonably fashionable garments in which to clothe herself. ¶ Cobden-Sanderson knew that the greatest of all traditions is the impulse to do honest work, an impulse the artist must obey, no matter where it leads him. He knew that mere likeness to a tradition of good workmanship or subject matter does not imply true relationship. Further, he did not mistake Puritanism of outlook for austerity of style. I think the peculiar interest of Cobden-Sanderson's conversation came from this: that he held, certainly in his later years, the aim of the practice of an art to lie in the steady education of the individual human spirit. Herein lay, for him, the importance of the pursuit of beauty. Each new triumph of his own lovely work was another milestone in his pilgrimage through life. Good craftsmanship is necessary because it brings to him who passionately desires it the ripe and sound fruits of

wisdom and understanding, respect and tolerance. He believed the influence of works of art upon other people to be of less moment than the spiritual experience which gave them birth. So he devoted his ripe age to threshing the knowledge he had garnered throughout a long life of noble practice. Those who had not the privilege of listening to his talk may find its essence in his last work, *Cosmic Vision*. In this book one of his most delightful qualities is apparent—his generous response to all that seemed to him gallant, humane, and vital in life and in art. He understood clearly that each generation must express its vision in its own way, and that this way is likely to shock, for a time, previous judgments. His culture was too broad to permit of his misreading the past, or of his saying aught but God-speed to the present and future. His own pursuit of beauty had led him to certain conclusions, and he desired to adjust his faith and his conclusions to the values he believed to be permanent, before he looked from the windows for the last time on the river he loved. ¶ These conclusions, this faith, Cobden-Sanderson expressed up to the end with singular power. Fastidious in taste, a little precious in manner, with something of the dandy and much of the man of the world in his social bearing and outlook, he was possessed by a demonic spirit of faith in the power of human idealism. Yet, like most men who dwell apart from their fellows, he seemed to know more of the ways of the great world than those who live in it. He had a mordant wit, a keen judgment of men and manners. Those with whom he fell out he was inclined to judge unreasonably. But his firm belief in the opportunity which lies before every man to attain spiritual equilibrium as the end and object of his life, will be remembered by his friends as the dominant characteristic of one of the most significant and attractive figures of our time.

Reprinted from THE FLEXION, A Journal of Typography, No. 1, (London, 1923), with the permission of the editor, Mr. OLIVER SIMON, and of Professor ROTHENSTEIN. (The initial is an adaptation of a design by COBDEN-SANDERSON.)

EXAMPLE OF STUDENTS' TYPOGRAPHICAL WORK AT THE LABORATORY PRESS THE PAGE SIZE OF THE ORIGINAL IS 8½ x 11¼ INCHES

at the production of specimens of fine printing, and then only if his preliminary work has been satisfactory, if he displays insight and aptitude. This restriction applies only to the course in Fine Printing; the student has had three years of instruction in other branches in the Department of Printing before he touches type in The Laboratory Press. How well he turns to account what he has learned of pure theory plus a knowledge of past performances, how capable he is of working in the best traditions without falling into imitateness, may appear in the reproductions shown herewith.

It will be noticed that the specimens, altho single pages, or anopistographs, printed on one side of the sheet only, have the character of book composition. This is done because the book page (the eternal

given over to the making of actual books. This restricted opportunity for practice is a serious handicap to the fulfilment of the purposes of The Laboratory Press and can only be overcome, it would seem, thru graduate work.

And now that the method of attaining thru education a certain end—a theoretical and practical knowledge of good printing—has been here rather sketchily set forth, let us see if, for the benefit of the curious (the amateur, the librarian, the book clerk) some primary and essential quality that characterizes good printing and good books can be, in a similar sketchy manner, indicated?

It may seem rather silly to say that a book should be "bookish," and yet, it seems to me, that we have in that apparently

equivocal term the very touchstone and secret of the whole subject. The quality that I call "bookish" is subtle and elusive and, today, alas, quite rare. What is it? One can only attempt an answer. The bookishness of old books is not imparted by age but by something implicit in their design and structure, some quality of *rightness*. Certain modern printers succeed in giving to their work the same quality (the late Sir Horace Hart, of the Oxford University Press, was notably successful in this respect); others fail completely and will always fail. Some types are bookish, others are not, and yet one printer will use an unbookish type and obtain a bookish effect while another will reverse the method and the result. A line of hand-drawn letters may be bookish or it may not. A single letter drawn insensitively may destroy the whole. The commercial lettering of today, in spite of the high degree of skill it exhibits, is almost never bookish. The same thing is true of ornamental initials, even those that are based upon classical models. The use of italics for a single word—an article or a preposition—will, in one case, completely destroy the bookish quality of a title-page and, in another, it will have no such result. The same is true of a word or line of spaced capitals. One might go on with these *minutae*, with these significant trifles, almost indefinitely, and in doing so be aware of thinking always in terms of architecture—of the minor terms of architecture, of detail and surfaces—and constantly aware, also, of the major factors of proportion, scale, and balance.

It must be evident that all of this, if not irrelevant, is, paradoxically perhaps, unrevealing and inconclusive. It must be said, then that the sense of the bookish quality in printing is a matter of apperception, of feeling. The person who is unable to perceive the presence or the absence of this quality in a book should, if he wishes to judge books, become familiar with it (if he can) thru study. There is only one

way to pursue such a study and that is to examine and analyse (not merely scan) the best examples of the printed book, and as many as possible, from the past and of the present.

It should be said, finally that the chief fault with many of the so-called fine books of the present day is that they are either mere *pastiches* that lack originality or, if seemingly original in treatment, they too often represent a taking over of job-printing methods into book production. On the other hand, no greater service can be rendered to printing than the taking over of book technique into commercial practice (observing, of course, the requirements of suitability), and it is this that is, at least in part, the purpose of The Laboratory Press.

Much information—which, after all, is only information and not knowledge—can be had from reading books about printing, but the best of these are not easily available. The layman, however, will be rewarded and instructed by reading "A Brief Survey of Printing," by Stanley Morison and Holbrook Jackson (Knopf) and "In the Day's Work," by D. B. Updike (Harvard University Press). The sincere seeker for knowledge, whether layman or practitioner, will find in most well equipped libraries the following books which are recommended: Bouchot, "The Printed Book"; De Vinne, "Plain Printing Types," "Modern Composition," and "Title-Pages"; Crane, "The Decoration of Books"; Jacobi, "Some Notes on Printing"; Updike, "Printing Types"; Gress, "The Art and Practice of Typography." *The Fleuron*, an English annual, is important and the monthly "Book-Production Notes" of B. R. Newdigate in the London *Mercury* should not be missed. Any library, public or private, that contains a copy of Stanley Morison's "Four Centuries of Fine Printing" and his "Modern Fine Printing" should be a goal for the genuinely interested amateur.



Present Tendencies of the Typography of Books

By William A. Kittredge

Director of Design and Typography, R. R. Donnelley & Sons Company, Chicago

IT is a hopeful sign that even the conservative and successfully entrenched older publishing houses are showing evidences of a typographic and design-consciousness in the production of their

VOYAGING



LAST GLIMPSE OF PARRY HARBOR

the forest floor was starred with yellow violets. That forest was in truth a church of vast and solemn sanctity. The stillness was its music: the solitude its invocation. And the more as our devotion was unconscious did it purge our souls of their vague tremors: for here the wilderness disclosed its peacefulness.

We had heard and read too much of the virtual impenetrability of the mountain regions of Tierra del Fuego and in our short inland excursions had experienced enough of the difficulties of travelling there not to have realized that in attempting to cross the virgin wilderness of Brecknock Peninsula our endurance might be taxed to its very limit. While there are two established routes across the mountains from the north to Beagle Channel, these are at the eastern end of Lago Fagnano where the mountain ranges are less lofty and rugged. The farthest western passage was made by the explorer priest Padre Agostini when, accompanied by an Italian Alpine mountaineer, he crossed with great hazard and difficulty from near the outlet of Lago Fagnano. Considering Brecknock Peninsula as extending westward from the head of Admiralty Sound, there is no record of its having been crossed: and certainly the lofty Valdivieso and Darwin range present a barrier that might well deter men from attempting it. Nevertheless, a serviceable passage across the peninsula would considerably shorten the route from Punta Arenas to Ushuaia.

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THE BEAUTIFUL PAGE OF ROCKWELL KENT'S
"VOYAGING" (PUTNAM)

recent books. Forced into animation thru the popularity of the more brilliant publications of the "younger set" of publishers, they show a *naïveté* in the use of Batik covers and type flowers that is always entertaining. Thus to leaven the lump of their general publishing along the traditional line!

At a time in which one of the most original art expressions is that of jazz music, could book design remain fixed at any cold and colorless standard? Mr. Knopf is credited with stirring things up and the making of jolly, gay books, invitingly fresh in paper, typography, jackets and bindings. And before his time Way and Williams, Copeland and Day, Stone and Kimball, R. H. Russell and others made books of varied design, sound typography, well printed and bound.

Bruce Rogers and D. B. Updike always were classic and treasured specimens. We thank God for them and hope they may long continue to set such glorious standards and examples.

Yes, the present tendencies of design in the typography of books is decidedly hopeful. An immense improvement is to be noted in the publications of this year over those of last. A very good barometer of this is the Exhibition of The American Institute of Graphic Arts entitled "Fifty Books of 1925." Comprising, for the most part, trade editions of current publications, the quality of style and craftsmanship shown in the books this year exhibited greatly exceeds that of former years.

The fact that a three dollar book, "Anchors of Tradition" from the Yale University

Press, won the prize for greatest excellence, is significant in proving that limitations of time, expense and materials do not prevent fine accomplishment in the art of book production. Thruout the publications of the University presses at Harvard, Yale, Princeton and Chicago is to be observed a conscious and usually suc-

cessful effort at the making of good books economically—books appropriate and lasting.

Some of the impetus towards finer things has unquestionably come from a pressure without the country. The presses of England and France have been exceedingly busy since the war in turning out beautiful works. Books illustrated in black and white, and colors; wood-engraved books; books on exotic and hand-made papers; special editions of classic works; all have found ready and eager purchasers over here,

The investment in imported books might prove astonishing. At any rate, the flood has been increasing and to an extent, because we have had little of a similar nature to offer—too few æsthetic expressions of the work of great artists in book form. An occasional "Wilderness" or "Voyaging" by a Rockwell Kent; an "Iron Men and Wooden Ships" or a "Full and By" by a Wilson—quickly bought by an admiring public.

The private presses of England are turning out large works at large prices and books at forty to one hundred dollars seem to have a ready sale. Stanley Morison's "Four Centuries of Fine Printing" and "Modern Fine Printing" at about seventy-five dollars each were quickly out of print. A three-volume Blake at forty dollars, not to mention too numerous others, causes one to wonder at the lack of an American source of supply for this quite apparent demand. Splendid material exists and awaits a publisher of æsthetic appreciation and discriminating taste. Edward Penfield, recognized abroad as one of our greatest artists, long ago completed a set of coach and carriage drawings, the most authentic study of the subject ever attempted. They have never been published. Guernsey Moore's work in Philadelphia deserves a book and would long ago have had one abroad—Jules Guerin—Maxfield Parrish—George Bellows—Arthur I. Keller. Who will publish them for a long standing audience?

In spite of this lament, introduced here as an interlude and shadow against the higher lights of this article, the prospect for continually improved book design is splendid. When we find a publisher interesting himself in better paper and the manufacture of special papers at a good mill watermarked alone for the works of one author, then we know something is brewing. A book designer interests another mill in bringing out a one hundred per cent rag book paper in order that his books can endure. The owner of one paper mill turns



HALF-TITLE DRAWN BY EDWARD A. WILSON FOR HIS NEW BOOK FULL & BY

from the making of commercial bond paper to the making of superior fine book papers as near as possible in color, strength and texture rivalling hand-made models. Materials will not be lacking for the ambitious bookmaker.

A pressure from the publisher on his printer, in turn passed on to the manufacturer of composing machines, results in some admirable types for the composition of books. Bodoni, Garamont, Italian Old Style, Poliphilus, authentic Caslons and

Baskervilles await the typographer now. The breed of types is improving so that it is even becoming fashionable for the publisher to make a statement of the race horse type he is employing in his book as well as the pedigree of paper and place of production. In one recent instance a publisher's enthusiasm persuaded him to devote a whole page at the end of his book to "A Note on the Type in Which This Book Is Set."

Quite obviously an improvement of taste will come to people type-conscious and the work of this publisher deserves approval. Bad books and trashy printing have cluttered too many bookstore tables. Only moron intelligences should tolerate them. They insult and offend thoughtful people.

The infrequent publications of the private presses bring much of life and hope to the scene. Directed usually by ardent amateurs with feeling and sentiment for their work, they bring out books of original and interesting formats. Such books as come from Rudge; George Santayana's "Lucifer" published by the Dunster House Bookshop and printed at the Southworth Press, Portland, Maine; the books of Robert Ballou, Will Ransom, The Fleuron Press, Pascal Covici, Aventuros, and The Dial Press all have an originality and virility however much we may not agree about their design.

The riot of color in book jackets shows no let-up. The Chicago University Press issues a "Manual of Style" in a tangerine-orange wrapper! "Segelfors-Town" by Knut Hamsun and "Sea Horses" by Francis Brett Young both sport poster pictorial jackets of no mean quality. The book jacket today is the bobbed hair, rolled hose and short skirt expression of the publishing venture.

Sometimes a stunning jacket wraps a dull book and at other times a splendid book comes in a plain manilla or tissue wrapper. Too often the book jacket design bears no relation to the *tout ensemble* while it is a favorite contention of the writer that it should very definitely do so. How often have we hurried up to a counter and picked up a book prettily encased to be dashed by the drab insides.

One of the most fortunate book-jacket enterprises has been that of the Michael Arlen books. Black-and-gold and silver-



XX

"I'll not hurt thee, says my uncle Toby, rising from his chair and going across the room, with the fly in his hand.—I'll not hurt a hair of thy head:—Go, says he, lifting up the sash, and opening his hand as he spoke, to let it escape:—go, poor devil, get thee gone, why should I hurt thee?—This world surely is wide enough to hold both thee and me."

THIS appealed to me once, as it appealed to Master Shandy, as a very pretty bit of sentiment; but now the sentiment is as old fashioned as the punctuation, and false to fact; for science instructs us that the world is not wide enough for both flies and humans. Before science interested itself in the matter the fly was regarded with more than toler-

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C. B. FALLS FURNISHED THE DECORATIONS OF "THE EAST WINDOW" BY TAYLOR (KNOPF)

and-black wrappers exactly suited to the idea and contents of these popular volumes give them an individual, distinguished, snobbish appearance in any window or shop. They look so rich as to be received by any one as a compliment.

A very critical taste for fine books will be rewarded by a few volumes. "Joseph Conrad: The Man" designed by Bruce Rogers and published by William Edwin Rudge is such a one; Updike's "In The Day's Work"; the new Aventuros Cassanova in twelve volumes with illustrations by Rockwell Kent; "Chinese Painting" printed by Updike, these are some outstanding.

Craftsmanship in book production is encouraged and stimulated by journals and reviews concerning themselves with printing. *The Printing Art* was once an influence and we are now to welcome the revival of two others in quarterly form—*Ars Typographica* under the editorship of Douglas McMurtrie in New York and *The Graphic Arts* published by Henry Lewis Johnson in Boston. *The American Printer* under the editorship of Oswald Gress has always been a good influence, and many who now direct the destinies of

American presses have been helped by its example and counsel.

Altogether the prospect for increasingly better book production seems assured. De-

cent type, permanent paper, suitable illustration, combined with skill and care, bring the publisher confidence and good will from the public he serves.

The Merrymount Press of Boston

A Check-List of Typical Productions

Prepared by D. B. Updike

AT the request of the editors of *Publishers' Weekly* and in the interests of students and collectors in the field of modern printing, Mr. Updike has made a selection of titles from the extended and varied output of The Merrymount Press during the past thirty years. Those starred were among the Fifty Best Books for 1923, 1924, and 1925, chosen by the American Institute of Graphic Arts. Those double-starred received a medal from the same organization.

Mr. Updike's own work on "Printing Types" has received international recognition such as is accorded to few books and is a masterpiece of printing as well as a

master work on printing; his volume on the craft of the printer, "In the Day's Work," is of especial value to the book collector both for its form and contents and other important books on printing history have borne the Merrymount imprint, such as, Nichols' "Isaiah Thomas," 1912, Benton's "Baskerville," 1914, Mores' "English Typographical Founders," 1924.

Twice the American Institute of Graphic Arts has given to Mr. Updike the highest honor in its power and each of the Institute's annual exhibits of fine book making has contained several volumes with the imprint of The Merrymount Press, Boston.

1925

Catalogue of an Exhibition of Sporting Books and Sporting Prints held at the Club of Odd Volumes, Boston, March, 1925. *Crown 8vo, paper.*

Boston College. The New Library Building, University Heights, Chestnut Hill, Massachusetts. Printed for the College A. D. MDCCCXXV. *With illustrations. 4to, paper.*

The Record of those who gave to an Endowment Fund collected by the National Society of the Colonial Dames of America for the Maintenance of Sulgrave Manor, the Home of the Ancestors of George Washington in Sulgrave, Northamptonshire, England. Printed for the National Society, 1925. *Folio.*

The Metropolitan Museum of Art, Addresses on the Occasion of the Opening of the American Wing. New York, 1925. *8vo.*

1924

American Library Pioneers. Arthur E. Bostwick, editor. I. John Shaw Billings, Creator of the National Medical Library and its Catalogue, First Director of the New York Public Library. By Harry Miller Lydenberg, of the New York Public Library. Chicago: American Library Association. 1924. *With portrait. 8vo.*

* Inveni Portam Joseph Conrad. By R. B. CUNNINGHAME GRAHAM. The Rowfant Club, Cleveland, 1924. *16mo, paper.*

* Gaston Lachaise. Sixteen Reproductions in Collotype of the Sculptor's Work. Edited with an Introduction by A. E. GALLATIN. New York: E. P. Dutton & Company, 1924. *4to.*

* A Dissertation upon English Typographical Founders and Founderies. By EDWARD ROWE MORES, A.M., A.S.S. With Appendix by JOHN NICHOLS, &c., &c. Edited

by D. B. UPDIKE. New York: The Grolier Club, 1924. *With portrait and facsimiles.* 8vo.

*South County Studies of Some Eighteenth Century Persons, Places and Conditions in that Portion of Rhode Island called Narragansett. By ESTHER BERNON CARPENTER. With an introduction by CAROLINE HAZARD, &c. Boston: Printed for the Subscribers, 1924. *Crown* 8vo.

In the Day's Work. By DANIEL BERKELEY UPDIKE. Harvard University Press, 1924. *Also in a Limited Edition, *with illustrations.*

Citations by President William Herbert Perry Faunce for Honorary Degrees granted by Brown University, MDCCCC-MDCCCXXIV. Printed for the Corporation and Faculty [Providence], 1924. 8vo.

1923

** Chinese Painting as reflected in the Thought and Art of Li Lung-Mien, 1070-1106. By AGNES E. MEYER. New York: Duffield & Co., 1923. *With Portfolio of illustrations.* 4to.

* Lithography. By BOLTON BROWN. New York: Fitzroy Carrington, 1923. 8vo.

* Stephen Crane. By THOMAS L. RAYMOND. Newark, New Jersey: The Carteret Book Club, 1923. *With portrait by R. RUZICKA.* 16mo.

*The Journal of Mrs. John Amory (Katharine Greene), 1775-1777. With Letters from her Father, Rufus Greene, 1759-1777. Edited and arranged from Manuscripts and Illustrated from Portraits in the Possession of Mrs. Amory's Great-Granddaughter, Martha C. Codman. Boston: Privately printed, 1923. 4to.

* Doctor Johnson. A Play. By A. EDWARD NEWTON, ESQ. Boston: The Atlantic Monthly Press, 1923. *Sm.* 4to. *Also in a Limited Hand-made Paper Edition. With extra illustrations.* 4to.

* Pro Vita Monastica. An Essay in Defence of the Contemplative Virtues. By HENRY DWIGHT SEDGWICK. Boston: The Atlantic Monthly Press, 1923. 12mo.

* Glimpses of an Old Social Capital (Portsmouth, New Hampshire) as illustrated by the Life of the Reverend Arthur Browne and his Circle. By MARY COCHRANE ROGERS. Illustrated with Portraits after old Pictures. Boston: Printed for the Subscribers, 1923. 4to.

* The City's Voice. A Book of Verse. By MORRIS GRAY. Boston: Marshall Jones Co., 1923. *Tall* 16mo.

The Diary of Ellen Birdseye Wheaton. With Notes by DONALD GORDON. Boston: Privately printed, 1923. *With portraits.* *Crown* 8vo.

1922

* The Wedding Journey of Charles and Martha Babcock Amory. Letters of Mrs. Amory to her Mother, Mrs. Gardiner Greene, 1833-1834. Boston: Privately printed, 1922. *With portraits.* 2 vols. *sm.* 4to.

** Printing Types: Their History, Forms and Use. A Study in Survivals. By DANIEL BERKELEY UPDIKE. With 367 illustrations. Cambridge: Harvard University Press. London: Humphrey Milford, Oxford University Press, 1922. 2 vols. 8vo.

Martha Washington's Letter, written from Philadelphia, June 15, 1794, to Mrs. Frances Washington. Privately printed for W. K. Bixby, Saint Louis, 1922. *With facsimile.* *Sm.* 4to.

Benjamin Franklin On Balloons. A letter written from Passy, France, January sixteenth, MDCCCLXXXIV. Privately printed for his Friends by W. K. Bixby. Saint Louis: MDCCCXXII. *With facsimile and illustration.* *Sm* 4to.

Letters of Rowland Gibson Hazard. With a Biographical Sketch by CAROLINE HAZARD and two Appreciations. Privately printed, 1922. *With portraits.* 12mo.

Selections from the Diaries of William Appleton, 1786-1862. Boston: Privately printed, 1922. *With illustrations.* 8q. 12mo.

Two Letters. 1. Anthony Wayne and Lake George. Letter from General Anthony Wayne to General Schuyler, Ticonderoga, March 23, 1777. II. Washington's Announcement of Arnold's Treason. Letter from George Washington to the Judge Advocate General, September 26, 1780. Privately printed for W. K. Bixby, for Historical Societies and Personal Friends, 1922. *With facsimiles. Folio.*

*The Felicities of Sixty. By ISAAC H. LIONBERGER. Boston: The Club of Odd Volumes, 1922. 16mo.

Charles Lamb. A Letter regarding Roast Pig to William Hazlitt and a Letter on Friendship to Robert Lloyd, together with a Dissertation on Roast Pig. Privately printed for his Friends by W. K. Bixby, 1922. *With facsimiles. Sm. 4to.*

1921

Lucasta. The Poems of Richard Lovelace, Esquire. With an Introductory Note by WILLIAM LYON PHELPS. Chicago: The Caxton Club, 1921. 2 vols. 16mo.

Many Children. By MRS. SCHUYLER VAN RENSSELAER. With drawings by FLORENCE WYMAN IVINS. Boston: The Atlantic Monthly Press, 1921. Sm. 16mo.

Notes and Journal of Travel in Europe, 1804-1805. By WASHINGTON IRVING. With an introduction by WILLIAM P. TRENT and Title-page and Illustrations in Aquatint, designed and engraved by RUDOLPH RUZICKA. New York: The Grolier Club, 1921. 3 vols. Sm. 16mo.

1919

Catalog of the Second Annual Exhibition of French Art. Periods of Louis XV and Louis XVI. Held at the Gallery of the Museum of French Art (French Institute in the United States) in the City of New York, 1919. Privately printed, 1920. *Illustrated with photogravures. Folio.*

Catalogue of the John Carter Brown Library in Brown University, Providence, Rhode Island. In five volumes, comprising two parts each. Providence: Published by the Library. Royal 8vo. Vol. I, Parts I, 2 and Vol. II, Part I: 1919 & 1922.

1918

Abroad with Jane. By EDWARD SANFORD MARTIN. With Portrait. Privately printed, 1918. 16mo.

1917

Newark. A Series of Engravings on Wood by RUDOLPH RUZICKA. With an Appreciation of the Pictorial Aspects of the Town by WALTER PRICHARD EATON. Newark: Carteret Book Club, 1917. 4to.

Catalog of Italian Renaissance Woodcuts. By W. M. IVINS, JR. New York: Metropolitan Museum of Art, 1917. 8vo.

Pierrot's Verses. By MARIA DE ACOSTA SARGENT. Boston: Privately printed, 1917. 18mo.

James Browne: His Writings in Prose and Verse. Boston: Privately printed, 1917. 16mo.

The Parochial Library of the XVIII Century in Christ Church, Boston. By a PROPRIETOR OF CHRIST CHURCH. Boston: Privately printed, 1917. 12mo.

1916

A Catalog of Collection of Prints from the *Liber Studiorum* of Turner formed by the late Francis Bullard of Boston, and bequeathed to the Museum of Fine Arts. With 99 photogravure reproductions of Prints. Boston: Privately printed, 1916. 4to.

The Book of the Homeless. Edited by EDITH WHARTON. With Illustrations reproduced from original paintings, drawings, and facsimiles. New York, Scribners, 1916. 4to. (An *Edition de luxe*, with portfolio of extra impressions, a Large Paper Edition, and an ordinary edition were issued simultaneously.)

1915

The Jonny-Cake Papers of "Shepherd Tom" (THOMAS ROBINSON HAZARD). Illustrated by RUDOLPH RUZICKA. Boston: Printed for the Subscribers, 1915. In two editions. Crown 8vo and 8vo.

1914

The Galateo—of Manners and Behaviour. By GIOVANNI DELLA CASA. Edited by W. A. BRADLEY. (In Humanists' Library.) Boston: Updike, 1914. 8vo.

A Platonick Discourse upon Love. By PICO DELLA MIRANDOLA. Edited by EDMUND G. GARDNER. (In Humanists' Library.) Boston: Updike, 1914. 8vo.

The Book of Common Prayer, and Books connected with its Origin and Growth. Catalog of the Collection of Josiah Henry Benton, LL.D. Second Edition. Boston: Privately printed, 1914. 8vo.

John Baskerville, Type-founder and Printer, 1706-1775. By J. H. BENTON. With Portrait and Facsimiles. Boston: Privately printed, 1914. Sm. 4to.

1913

Albrecht Dürer: Journeys to Venice and to the Low Countries. Edited by ROGER FRY. (In Humanists' Library.) Boston: Updike, 1913. 8vo.

The Ordinary and Canon of the Mass together with the Order for the Administration of the Lord's Supper or Holy Communion, and the Holy Chant. With an Illustration and rubricated. New York: Gray, 1913. 4to.

1912

Correspondence of Hubert Languet and Sir Philip Sidney. Edited by W. A. BRADLEY. (In Humanists' Library.) Boston: Updike, 1912. 8vo.

Isaiah Thomas, Printer, Writer and Collector. By CHARLES LEMUEL NICHOLS. With bibliography. Boston: Printed for The Club of Odd Volumes, 1912. 8vo.

1911

Letters of Bulwer-Lytton to Macready, 1836-1866. Newark: Carteret Book Club, 1911. 8vo.

1908

Catalog of a Memorial Exhibition of the Works of Augustus Saint-Gaudens. New York: Metropolitan Museum of Art, 1908. 16mo and 8vo.

1907

History of the Episcopal Church in Narragansett, Rhode Island. By WILKINS UPDIKE. Second Edition enlarged, edited by DANIEL GOODWIN. With 50 portraits, etc. Boston: Updike, 1907. 3 vols. 8vo.

1906

Historie of the Life and Death of Sir William Kirkaldy of Grange, Knight. By HAROLD MURDOCK. Boston: Club of Odd Volumes, 1906. Royal 8vo.

1905

The Course of True Love in Colonial Times. Boston: Privately printed, 1905. 16mo.

1904

Letters of Three Rhode Island Children to their Honoured Parents. Boston: Privately printed, 1904. 16mo.

Cornelii Taciti. Opera Minora: De Vita et Moribus Iulii Agricolae Liber: etc. Boston: Updike, 1904. 16mo.

The Life of Michelagnolo Buonarrotti. Collected by ASCANIO CONDIVI. Boston: Updike, 1904. 16mo.

1902

The Life and Works of Charles Lamb. Illustrated. Troy: Pafraets Book Co., 1902-1903. 12 vols. 8vo.

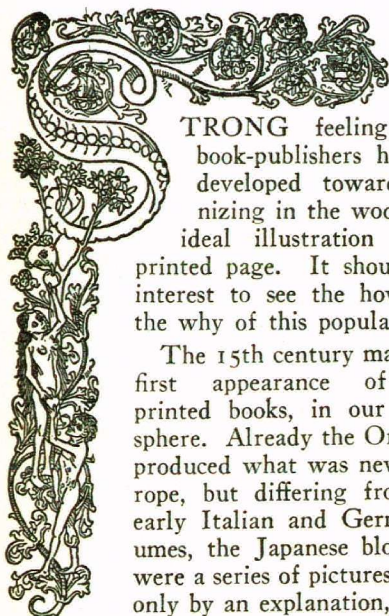
1896

The Altar Book: Containing the Order for the Celebration of the Holy Eucharist according to the Use of the American Church. According to the Standard Book of Common Prayer. With Plain-song, edited by SIR JOHN STAINER, illustrations by ROBERT ANNING BELL, and borders, initials, type, and cover by BERTRAM GROSVENOR GOODHUE. By Authority. Boston: Updike, 1896. Imperial folio.

NOTE.—Volumes starred were among the "Fifty Best Books" for 1923, 1924, and 1925, chosen by the American Institute of Graphic Arts. Those double starred received a medal from the same organization.

The Revival of the Woodcut in Modern Book-Illustration

By Bertrand Zadig



STRONG feeling among book-publishers has lately developed toward recognizing in the woodcut the ideal illustration for the printed page. It should be of interest to see the how before the why of this popularity.

The 15th century marked the first appearance of books, printed books, in our western sphere. Already the Orient had produced what was new to Europe, but differing from these early Italian and German volumes, the Japanese block-books were a series of pictures relieved only by an explanation, a moral in most cases, set within the illustration itself. These books were entirely woodcuts, designed and intended to be made up of as many as 28 separate blocks. The marvelous work in these prints completely amazed the good burghers who received them from Far East Traders. It is the astonishment that they caused which may convince the historian that there was an invention of woodcutting in Europe, apart from any Japanese influence.

It seems strange to find our art developing quite parallel with that of the East. The European woodcut also was designed for color, it was meant to express a moral, it was to become the art of the people.

The first books were for the people. Religious documents, philosophy and ancient writings, hitherto accessible only thru libraries of the rich, were set in type and distributed from town to town. Craftsmen appeared that cut a solid page on wood and so, by assembling page after page of the blocks, could in the end print a book. Once, however, the first and only edition

was run off, or rather pressed off, the blocks that had meant untold labor and skill, were useless. The disappointments that followed early book making must have brought about the invention of leaded type.

It is needless to go into the controversies as to the inventor of type. German or Italian, in either case, the maker of books by means of movable type realized that he must enliven a solid page of text, and the printer went back to the woodcutter.

We find here cycles in woodcutting, a rise then a fall; a perfection of use, then its misuse and degeneration. But the woodcut in the form of a picture came back to its former glory, and from now on it remained confined to pictures and soon it rises above the place of an "added attraction." It is the period of Dürer, Rethel and Cranach that emancipates it and brings woodcutting to an independent state.

Dürer, the best known, makes use of the vogue of that day towards graphic expression by designing illustrations directly for the block. But Dürer is an etcher and does not realize the limitations of his new medium until he himself has tried a hand at it. A work attributed to Dürer's own graver, the "Apocalypse," is a print of rare power that can prove the value of the artist doing his own mechanics.

Hans Holbein produced the 54 episodes of the "Dance of Death," the "Dance Macabre" that has been repeated ever again to the present day. The text of "The Dance of Death" series, made up separately, were threaded in between the pictures, but, if omitted, the appeal of the story would never suffer, so strongly convincing were these blocks, even then, when woodcuts were losing in favor to the aristocratic copperplate.

More and more was expected of the woodcut. The need was felt to spread intelligence more easily among the masses. Books were expensive, and still worse, illiteracy was discouraging. The language of pictures must help out again.

The churches had their propaganda. Their dogma must be ever-evident. What better way than pictures, for just as easily as we may read a Japanese print, the message of the early "Flugblatt" was spoken by the caricature-like treatment of woodcut.

Much later a renaissance of the woodcut came with Thomas Bewick. At the close of the 18th century he startled the profession, by publication of his white-line illustrations, especially his animal series. The great innovation was due to a change of method in cutting. Up to then cuts were made on soft wood, working on the plank, the use of boxwood afforded far greater possibilities. By working hard-seasoned cross sections of this wood, the scope of gradation was so immense, that within the shortest time, followers had sprung up in every part of the globe. Artists realized that here was a way to reproduce faithfully what was heretofore impossible on the rough and rocky plank-cut.

For this discovery something must be sacrificed. That naive charm of a limited medium was lost completely, making way for a certain sophistication due to the simpler and more positive cutting. But to make up there was the gain of the artist or rather the designer becoming his own engraver. As Bewick practiced in England so Paul Revere in the American colonies. Revere, of the midnight ride and recent movie fame, was perhaps a better patriot than woodcutter, but he nevertheless opened the way for Abbey, Pyle and Timothy Cole. And thereby also he is responsible for the present rebirth of an "ever popular art."

The woodcut of the 80's, tho a misuse of the art, was a great feature of American publishing. Craftsmen had achieved so facile a handling of boxwood and graver, that they began rivaling the camera—which was "satisfying consumer demand." Long after the introduction of mechanical photo-engraving, we find Harper's and Scribner's magazines flooding the world with "photos on wood." The oblivion that followed this practice was held up somewhat by such glories as that of Cole's. Thereby Cole's engravings are increasing their value and popularity each year, despite prophesies that *only such* of the more moderns can survive that will combine the design and the actual cutting in one hand.

Arriving at our present period, it becomes apparent that the difficult art of woodcutting is so powerful a medium, we must "relegate it to Limbo" when its time comes. The age old art of Japan has not yet overcome this perpetual dying. At the first decline of our woodcut art the prints of Hiroshige had brought the work of the east to a height of perfection. And now, when aniline dyes and the fusion of Euro-



EARLY WOODCUTTING, GERMANY, 1568

pean ideas have sent down the standard of Japanese art, the young western woodcut is at the opening of its most glorious period.

Sometime in 1910 appeared the prints of one, Edvard Munch. His well-known self-portrait gives a good conception of the working of this pioneer among the moderns. Lacking all finish and knowledge of the cutting itself, it tells of the man who is searching for a new way of expression. You can fairly see this worker, this peintre-graveur, bending over a plank, succeeding with clean cutting here, crudely ripping out his mass there. Munch was followed by many, but a newly felt freedom sent most of them off at a tangent. The expressionists and dadists were credited with the output of these embryo-moderns. This acted like a cold shower, for the object was to arrive at a new style, and why exert yourself if the honor goes to a rival?

The years following were not important for the woodcut and this slowing down gave publishers time to consider again the bookmaking of the time of Morris and Crane. Neither Walter Crane nor William Morris have ever been surpassed in illustration. Tho we feel today that a page of type should retain its own importance. Updike, in compiling his pages of type, calls them a study in survivals. And the survived are only such pages as are unhampered, not crowded in by over-balanced decoration. With the volumes of Crane's time there is the feeling of overcrowding. It becomes a strain on the eye to do any reading of the text. Surely the type should be a decorative element, but not at a sacrifice.

The boxwood art broke out in France, the new France, as a veritable craze. England followed slowly, for it must be remembered that the best of English prints, those of Frank Brangwyn, were cut by Belgian craftsmen, students of the English master. Gordon Craig has done his share and of course William Nicholson. Nicholson was the teacher of Craig, so in the work of both will be found that certain softness, so foreign to the present French woodcut.

It may stand as a proof of the world-wide popularity of Nicholson, that his soft blacks are accepted by the mass as a characteristic of woodcutting. For that reason, the trend of work done by the present group in France must slowly edge its way into the mind of the average book-buyer. Al-

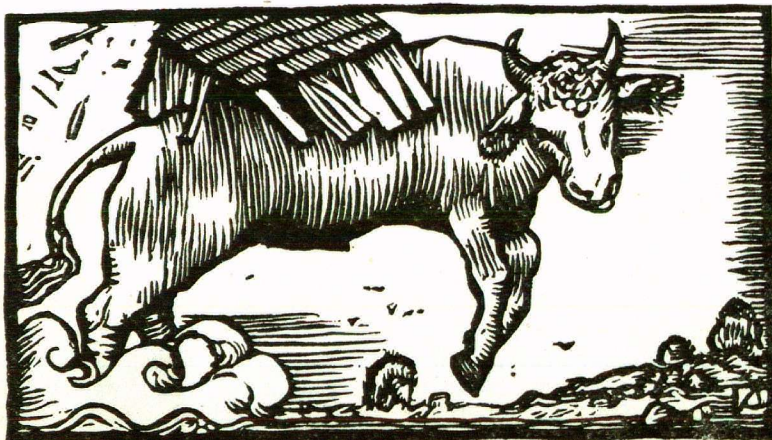
ready the selected few, those true lovers of books and of bookmaking, treasure the prints of Vox, of Herman-Paul and their colleagues in Paris, and their publishers, Leon Pichon, master-printer, Arthème Fayard of *Le Livre de Demain*, Ferenczi of *Le Livre Moderne Illustré* and a small number of fellow minds, all realized the importance of reaching the broad masses. They have set to work and succeeded in editing good works illustrating them thru cooperation of excellent artists and publishing them for a news-stand distribution.

An American expert and champion of good bookmaking, just returned from Paris, tells of the sensation these new publications created. And it must be striking to see newsstands piled high with the yellow and cream-bound volumes, and to see them sold in a manner and at the price of our *Life* and *New Yorker*. Think of an illustrated novel being sold in greater numbers than a proverbial American funny-sheet, and that at the equivalent of fifteen cents.

The vogue is not confined to France. Germany, known always for its books, has trained few men in the new thought. In fact "New Thought" has become a "Schlagwort," a slogan. The names of Willy Knabe, Prof. Schnarrenberger, of Hans Pape and Eduard Ege are finding their way to us.

German art has been reputed to be heavy, brutal. Yet the French are leaning towards a heavier treatment than the present German.

And then as to Italy which shares the



WOODCUT BY ALLEN LEWIS IN "PAUL BUNYAN" (KNOPF)

honors of early bookmaking with Germany, its present work is not unlike that of the northerners, except in the group headed by Adolpho De Carolis, who shows in his work a feeling very much like that of the masters of the early Italian school.

Last and most important to us is American bookmaking and it may well stand any comparisons. With all the admiration we have for European art, there is no need of ever following Europe to the extent of copying their thought or their ways, but made up of so many varied elements American art is rather a bastard affair, and cannot be easily classed.

During the past year the work of Paul Honoré has drawn much attention. His illustrations to "Tales of the Silverlands" has no doubt helped win the Newbery Medal for C. J. Finger. Rarely will you

such men as Illian, Lewis and J. J. Murphy. As a body they have done more for the revival of the woodcut in America than any other group.



THE BRILLIANT TECHNIQUE OF S. GARNETT
GOESLE AND H. F. ROESE

Among the younger men stand out the names of S. Garnett Goesle, of H. F. Roese, of J. J. Jones and a few others.

The work of Goesle and of Roese received some excellent comment, when they joined forces a year ago to produce for a private group a book, truly deserving the term book. It rivals early book art to conceive the design of a book and work it out as a unit, illustrations, text and binding. The prints of both men, individually, are fast becoming known to collectors in New York. Their subjects, hand colored in the proofs, are extremely decorative and, it is understood, will be used to make a juvenile to be published on completion in fall.

But as with the children's books of C. B. Falls, picture collections of this kind are not only for the children. Collectors are proud to own them.

A word must be said about Rockwell Kent. Kent knows the art of woodcutting and his pen and inks, or rather his brush drawings in "Voyaging" and "Wilderness" may well be judged on the standard of the woodcut. And furthermore Rockwell Kent has the gift of not only painting his emotions, but also of writing them and so links the every-day-world with the world of the artist's mind.



MODERN FRENCH WOODCUT FOR BOOK ILLUSTRATION
BY HERMAN-PAUL

find subjects so well treated or blocks so well cut. It awes me to follow his composition. It gives me joy as from an old master to study the cuts of his graver. Honoré has executed some other volumes, every one in the same spirit.

Edward A. Wilson is now preparing a volume "Full and By" which may exceed in excellence his "Iron Men and Wooden Ships." In the "Iron Men" he set an example of varying a series of woodblocks with dry-brush drawings, whenever they will fully express the thought. It is an experiment successful only to the woodcutter.

Wilson is one of the group that includes

BERTRAND
ZADIG



SELF
PORTRAIT

THE Publishers' Weekly

The American Book Trade Journal

Founded by F. Leyboldt

EDITORS

R. R. BOWKER

F. G. MELCHER

August 22, 1925

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

The Rightness of Good Book-Making

BOOKSELLERS can take a keen interest in good bookmaking for two quite different but very practical reasons. Good bookmaking has a subtle influence on every type of book buyer, increasing the lure of the book he is examining whether fiction, poetry, history or what-not and hastening the decision to purchase. Good bookmaking is appropriate bookmaking, whereby the accumulated wisdom of an ancient craft in making visual appeal thru type and paper is applied under present day conditions. A well-made book, like a well-made chair, appeals to the eye because it is "right" and far more people appreciate that "rightness" than can explain their reasons for their feeling. The well-made book is first of all to the bookseller a practical aid to increased sales.

And on a second count the well-made book is important to the bookseller because there are more and more people among his potential customers who are collecting fine books for the love of them as beautiful things. Collectors are on the increase and while first editions, early rarities, and special subjects, offer broad fields for treasured libraries there is in the book beautiful a tremendous range of appeal that has only begun to be played upon, and, fortunately, beautiful books are issuing from the presses today to enrich the accumulations of past eras of high craftsmanship.

Leaders who can raise the craft of printing to a fine art cannot be expected to develop in every generation but the present day is fortunate and books are being produced by such men as Updike, Rogers and Rollins, which future collectors will be glad to secure when the present day collectors shall scatter their libraries. Booksellers who can gather about them a clientele for the more distinguished examples of present day bookmaking are finding it a worthwhile department and one which gives the bookseller a wonderful opportunity to put to use his best knowledge and taste. If, as Whitman said, we must have great audiences if we are to have great poets, it is equally true of great printing and bookmaking. The appetite for the best created by intelligent enthusiasm of the booksellers can bring to publication the type of books on which such enthusiasm grows.

The Publisher as a Creative Artist

RICHARD LE GALLIENNE portrays the publishing temperament of John Lane, in his charming random recollections of the '90s appearing in the *Saturday Evening Post*, and soon to be published by Doubleday. Speaking of Lane his observations on that publisher sum up the attributes of the perfect publisher. He says "When we examine the work of the men of the '90s, one might almost say they had little in common but their publisher. That publisher, however, was a remarkable one, no ordinary Barabbas. We are so accustomed to regard authors and publishers as natural enemies that we forget that a publisher may occasionally be something like a creative artist. By his selective encouragement of new talents he may be instrumental in setting new fashions in literature, and by the general character of his business be no little of a contributory creator of taste."

As Lane, the famous publisher of the '90's is remembered, will not publishers today, by their "selective encouragement of new talents," also be known.

This fashioning and moulding, to a degree, of the public's taste by the creative publisher has continued on apace, and today we may look on the lists of various publishers and applaud their contribution to

literature and the development of its appreciation.

Not only, however, is it the character of the work published that endears a publisher to his public but the manner in which it is presented, as Mr. Le Gallienne points out in the case of Lane; "One knew a Bodley Head book at a glance"—"Lane had the cooperation of Ricketts and Shannon in several of his early volumes,"—"Had Ricketts and Shannon been alchemists their operations could not have been veiled in more thrilling secrecy or the results awaited with more hushed expectancy."

Is the public any less interested today, than in the '90's, in the good book, beautifully made?

How the Other Half Lives

THE title which Jacob Riis gave to his famous book many years ago has a suggestiveness that has brought it into use many times and for many purposes. He used the phrase to call people's attention to social conditions, to the fact that the half of our people who are comfortable had little or no curiosity as to how the other half lived. We venture to use it to call attention to a common business condition, to the fact that many business men especially retailers isolated in their own communities have little or no interest in how other shop keepers handle their business.

The established business man is often inclined to believe that his methods must be the best there are otherwise how could he have achieved the level of prosperity that is his. His energy and imagination have carried a business thus far and if others want to look in and see how he does it they may, but he has little reason to go out of his way to examine the methods of others.

Yet here in the midst of his progress is a sign of decay. No business man can be wholly sufficient unto himself and no one immersed in self satisfaction can tell at what moment others are moving ahead to assume a more advanced position. The student of retailing who has opportunity to move about the country is constantly aware of the varying degrees of open-mindedness that exist in bookstores. In some there is an anxiety to hear about what the other

man is doing and what new methods he is trying, in others an offer of suggestions from other cities is met with the reply that in that particular city marketing conditions are "different".

It is perfectly true that a bookseller is offered many impractical and unavailable suggestions if he will give his attention to such conversation, but if he has his own conditions clearly in mind he can pick out the wheat from the chaff and apply the right ideas to his outlet.

A recent visitor to the Pacific Coast testified recently that openmindedness to store ideas was an especial characteristic of the booksellers of that section. If so they are taking a shortened route toward raising bookselling to an even broader and surer prosperity in that great book market.

Price Cutting in New York

IN the effort to demonstrate to the public that their prices on cots, clocks, double-boilers, etc., etc., are the lowest in the city, three New York department stores have been warming up the old price cutting bitterness in the book departments, each solemnly acclaiming to its clientele that it is against their life-long principles to sell merchandise at the prices asked by the others. Every customer is supposed to be persuaded that if fixed price merchandise like books is sold at a cut, that all other merchandise is low even tho there is no list price by which to prove the point. Books, which of necessity use list prices, have always been sufferers from the price cutters and it has been sadly true that producers of books have not always been far sighted enough to understand the far reaching harm that is done by price-cutting episodes as a restraint and set-back to a broadening market for books.

The great merchants of the country have, to a large extent, learned sounder methods of business building than a generation ago and the big department store outlet for books taken the country over has been made possible by the standardized price. In spite of the cost of the litigation on prices fifteen years ago it probably has been worth what it cost as during the extended period of discussion the big stores made long strides toward better merchandising methods.

Macmillan Opens in Atlanta

THE *Publishers' Weekly* has several times in the past few years had occasion to point out the signs in the sky of the real and significant revival of interest in book buying thruout the southern states. For a long period this had been considered, except in certain large cities, poor book territory, but the new spirit of the South, led by such progressive commonwealths as North Carolina, Texas and, under its new prosperity, Florida, and such cities as Richmond, New Orleans, Nashville and Atlanta, has changed these conditions, and educational development is pointing the way to a larger book consumption, which publishers of all kinds will welcome and be quick to take advantage of. Educational progress is following economic rehabilitation in the South and for a time the outlets for books will be scattered, but the signs are too sure and promising to be overlooked, and it will not be surprising if within a few years the southern territory will bring greatly improved returns for the time expended by the salesmen in its cities.

It is particularly significant to receive an announcement from The Macmillan Company, which has for some time been adopting the plan of sectional depositories, that it is to open a depository for general trade books at Atlanta from which it will serve the southern states east of the Mississippi and north thru Tennessee and North Carolina. Here the company will carry a full stock of trade books and station **two men** in charge, a manager and assistant. The territory west of the Mississippi is already being served by the Dallas depository, and Kentucky is considered closer to the Chicago depository. The Macmillans are basing this move on the facts shown by their sales records, an increase in which will come from depository service.

Carolina's Roll of Honor

THE new position of North Carolina in American letters is illustrated from a letter of Archibald Henderson's in the *Saturday Review*. "North Carolina is the native State of Walter Hines Page, the most gifted letter-writer of our day; of O. Henry, the supreme short story writer of his day in the United States; of Wilbur Daniel Steele, the ablest living American

writer of the short story; of Edwin Alderman, America's greatest living orator; of Hatcher Hughes, the brilliant Broadway dramatist; of John V. A. Weaver, arresting American poet in the new manner; of those masters of stage and film, Augustin Daly and Cecil B. DeMille."

Southern Baptist Bookstores

ONE of the most significant movements in the book fields of the South has been the completion during the last few months of the arrangement for co-operative methods of book distribution in the Southern Baptist field. The Baptist Sunday School Board of Nashville, I. J. Van Ness, secretary, has taken over the Baptist book distribution headquarters in Texas, Louisiana, Arkansas, Oklahoma, Georgia, Virginia, South Carolina and Florida. H. C. McGill, superintendent of the stores, has been working out a careful business system, so that this great chain system can adequately serve the many states, and under his charge there will be ten bookstores.

The Southern Baptist Convention has a membership of 3,500,000, nearly three times as many as there are in the Northern Baptist Convention. Nashville has been the recognized center for the business end of the denomination, and the two large denominational colleges are in Louisville and Fort Worth.

The significant part of this coordination of interests is the business system to be put behind each outlet, a feature which has been often lacking in small state depositories. The selling of magazines and Sunday School periodicals will be done wholly from the Nashville headquarters, so as to free the state agent for the business of book-selling. Behind each of the stores will be a coordination of buying and a system of exchange of stock; also, an educational campaign for the publicity of books, for the training of salesmen and the perfecting of store system. Mr. McGill plans to see that the minister and school superintendent in office in each state shall be kept aware of what is going on in their stores.

Fifty per cent of each store is to be owned by the Baptists of the state which it is serving, and the Nashville headquarters will contribute the other half of the capital.

What Paper for Books

By Franklin Spier

Publishing and Advertising Counsel

I MET a printer the other day who had decided to go into the publishing business. "Confidentially," he said, "the real reason I'm making the plunge is because I have just had several tons of book paper left on my hands by a customer."

"Are you sure it is book paper?" I asked.

"It's paper, and it will print, and it's about the right size," he answered. I shuddered.

A large and established publisher called up his paper jobber. "I expect to do about a dozen books this spring, most of them novels," he said; "I want you to give me the lowest price you possibly can on, say, five tons of novel stock."

Innocent conversations, both, to the uninitiated; but anyone who cared about the progress of the printing art in America would shudder at what he could read between the lines. Here was ignorance, working hand in hand with indifference, to lower the standard of the art, and to flood the libraries and bookstores with an inferior product. Booksellers, even if they had the expert knowledge which would enable them to distinguish between the good and the bad in book making, would be powerless to counteract the faulty direction at the source of production.

The selection of the right paper is certainly not the whole of good book making, but it is a fundamental and important part.

The following necessarily sketchy summary of book papers and their uses is intended as a guide and a prod to the publisher who is loath to devote care and attention to devising appropriate and harmonious formats for his books. Incidentally it may help booksellers to an appreciation of the problems involved.

As to what constitutes the right paper for pamphlets, catalogs, labels, or letterheads, I am willing to let the printers and paper men, who feel controversially inclined, have the entire battle ground. There, only use and availability are checks on one's personal preferences.

But books, as they are the oldest of printed forms, have a tradition which governs within almost iron-clad limits, the selection of paper. Size is the first and most obvious consideration; for custom has determined how books should appear.

Just as the lover of sea stories, for instance, goes to a new Conrad yarn with a whoop of joy because he has learned that a Conrad story is the kind he likes, so the lover of any kind of fiction turns instinctively to a book that measures approximately 5 inches by 7½ inches and an inch and a quarter thick—altho he may not know the dimensions nor realize that he is doing so.

The fan whose soul is attuned to the poetic lyre darts eagerly to the slim volume, tall and somewhat fancifully bound. The deckle edge of such a book is as much of a bait for the poetry lover as the metric miasma between the covers which, indeed, he does not see unless he opens the book.

Without reinforcing this argument unduly, I will state dogmatically that the publisher or printer who wants to attain a public sale for his books must conform more or less closely to the established standards of sizes and qualities of paper. And these traditional sizes and standards have to a great extent a logical foundation. The test of any article, in the last analysis, is its suitability for the purpose in hand, and that happens to be just the reason that certain papers have become firmly established as the customary ones for various kinds of books.

Common Errors

I see with distressing frequency novels printed on super paper or on stock so thick and stiff as to resemble cardboard; textbooks or supplementary readers printed on coated stock altho they contain not a single halftone or even linecut illustration; inconsequential records or memorabilia, usually advertising matter of some kind, printed on a handmade, deckle-edged paper suitable

for a limited, autographed edition of a great master.

I have seen all sizes and conditions of paper used in the making of books. Odds and ends that the printer or the paper jobber had left over, peculiar sizes specified by an author with strong predilections but no experience in the manufacture of books; library shelves filled with odds and ends of assorted sizes ranging from quarto to 32mo regardless of the nature of the contents. Against this heterogeneous lack of uniformity and of good taste, lovers of good printing no less than librarians raise their voices in protest.

Popular Fiction

Novels intended for wide public distribution must necessarily be printed on a fairly high bulking antique sheet of good white color. It is unfortunate but true that the book-buying public buys its entertainment largely by the inch. Of course the man who wants to buy Romain Rolland or May Sinclair, will buy Rolland or Sinclair in any thickness of volume, but he is influenced unconsciously between the thick bulking and the thin bulking edition. As for the great mass of people who go into a bookstore to "buy a good story" without having any particular item in mind—and booksellers will tell you that these constitute nine-tenths of the visitors to their stores—bulk is a very largely controlling factor. It is almost impossible to sell a novel for \$1.75, \$2.00, or \$2.50 (at present the prevailing prices for popular fiction) unless it measures at least an inch in bulk.

I have often wondered at this vagary of the reading public. Undoubtedly it would be very much more convenient for everybody concerned if the public could be induced to buy books for their convenience rather than their thickness. With the average floor space in city apartments renting at the premium it does these days, it would seem that if our books, and consequently our bookshelves, could occupy half the space they do, it would be a distinct saving to the rent payer. But the public formed the habit of buying thick books (presumably on the theory that there was more entertainment in them than in thin ones) at a date when apartment house rentals didn't have to be figured, and it has not yet outgrown the habit. Unless the printer of the volume cares to buck the tide of public

sentiment and be a martyr in a noble cause, he had better have his novels an inch, or better an inch and a quarter, thick.

The novel is usually printed on paper 30½ x 41 or 41 x 61 inches which, folded and trimmed all around, yields a book 5 x 7¾. Most novels are of this size, which is the 12mo (pronounced "twelve-mo" and only in old-fashioned circles "duodecimo"). A few are printed on 33 x 44 (rarely 32 x 44 which is a printers', not a publishers', size) which gives a book 5¾ x 8, trimmed all around, or 5½ x 8⅛ if trimmed head only, front and tail being left uncut. This size, the octavo, and particularly with uncut leaves is somewhat more elaborate and is usually reserved for books of essays, memoirs, travel, etc.

Types of Paper

Book papers may be roughly divided into those on which type alone or type and line-cuts are to be printed, and those on which halftones are to be printed with the text. In the first group are the antique, laid, MF, and English finish papers, and in the second the English finish, super calendered, and coated. Unless there are cuts of any kind, or it is necessary to have a great many pages without great bulk, antique finish paper always should be used. If this rule were invariably followed one would meet with fewer outlandish products masquerading under the head of books.

Of course there are various grades of antique papers, and there are various grades of basic stock from which the different "finishes" are produced. Without discussing particular brands of paper, it can be stated that in general two grades of basic stock compose all the book papers (excepting, of course, the rag and hand-made), containing a lesser or greater proportion of soda pulp as compared with sulphite. Soda, being pulp from the poplar tree, is softer and spongier than sulphite, which is pulp made from spruce. It follows that the cheaper grade of book paper, in which soda is the preponderant element, is weaker but bulkier than the better grade in which sulphite contributes 50% or better of the finish. Naturally, too, a stock with a large percentage of sulphite is the basis of the higher finished book papers since it would be futile to use a high percentage of soda to obtain bulk and then sacrifice the bulk by finishing.

Bulking Papers

Now it is very important for the printer to distinguish between the two latter grades of book paper, for most novels are printed on one or the other. The preponderantly soda paper is, speaking roughly, much inferior to the sulphite, being loose in texture, slightly gray in hue, uneven, and with considerable fluff on the surface. It is, or should be, used exclusively for the cheap books or for books in the class of the "popular copyright" series of reprints (which sell for 75c. at the present time). The general book publisher should not use this paper on the first edition of any novel that is worth printing at all. If a book is good enough to sell for \$1.75 or \$2.00, it is surely worth 6c. for paper, assuming that three-fourths of a pound is used. There are books which fail in this respect, altho some would deny vigorously that this is doing anything dishonest. They publish the first edition or two of a novel on the sulphite paper and thereafter switch to the soda, justifying this practice on the ground that it allows them a greater margin for advertising which, in turn, increases the sale of the book, which in turn nets the author increased royalties. I maintain that the purchaser of the fiftieth edition of a book which is fortunate enough to go thru that many printings is entitled to as sound a piece of merchandise as the buyer of the first edition. The fact that with the first edition the composition and other "plant" costs are paid for and charged off, in itself gives a sufficient margin on subsequent editions to provide for additional advertising or anything else that the publisher pleases.

These papers are made from the pulp of wood grown on the North American continent. A valuable paper is the English featherweight, now imported by several houses. This is made in England and Scotland from the esparto grass of southern France and Spain, making a pulp of great bulk combined with high tensile qualities. There is a duty on this paper which brings its price to considerably above that of the domestic varieties but if one takes into account its greater bulking qualities (requiring, therefore, a lighter weight in order to obtain a desired thickness) it is not more costly. This paper, as also the cheaper American paper containing a large proportion of soda, has considerable fluff which

has to be guarded against in the pressroom. In fact, unless one does not care at all whether the type, rollers and bed get filled up with particles of paper dust (a constant source of anxiety to the careful printer) the extra speed at which the better papers can be run thru the presses probably compensates considerably for the extra cents per pound that they cost.

Use, therefore, at least the medium grade, preponderantly sulphite paper for \$1.75 or \$2.00 novels. Where bulk is not of such paramount importance, a finer grade of antique stock with a smoother texture, better color, practically entirely free from fluff in the printing, and costing approximately 2c. more than medium grade, may be used. This better grade paper includes those generally described as "eggshells," in contradistinction to those known as featherweights, high-bulks or bulking-books which constitute the inferior grades. The egg-shell paper is not suited to the average commercial \$2.00 novel, however, since the book would have to be of considerable length to get the necessary one-inch-or-better bulk, and the price both on the pound basis and because a heavier paper would be required is more than the \$2.00 novel would ordinarily stand. Egg-shell should therefore be used only in books where this increased cost can be offset by the reduction of some other item of manufacture, or where the selling price is not the most important point to be thought of, or out of the popular fiction class, in which competition both as to size and price is stringent. For books of poetry, for instance, or belles-lettres, eggshell is more suitable.

Going on up the scale, we find laid and then water-marked rag papers and, finally, the hand-mades, the aristocracy of the book papers. The term "rag" applied to a paper must be scrutinized closely because so-called "rag" papers differ in quality, depending on their component bases, almost as widely as newsprint does from wood pulp papers, or the latter do from rag papers. Ranging all the way from but small content of the cheapest cotton fibre up to a pure linen body, one can obtain rag papers in an assortment of qualities that will meet the needs of the book in hand.

Special Papers

The ordinary size of rag paper carried in stock is 25 x 38, giving a book approxi-

mately 6 x 9½ or 4¾ x 6. Almost any mill making rag papers will, however, manufacture it in the standard book sizes on special order. The sizes of hand-made papers range from approximately 15 x 20 to 22 x 28. A wide and beautiful variety of these can be had in New York, Boston, and Chicago, including the principal Japanese, English, Dutch, French, and Italian papers—some of them made by the same families in the Old World for generation succeeding generation. Reference cannot be made in this article to particular brands, but should anyone have difficulty in securing information with regard to hand-made papers, a letter addressed to the Editor of *The Publishers' Weekly* will be promptly answered.

I have mentioned laid papers. These can be obtained in the better grade of wood pulps as can, also, papers with a buff or India tint. Such papers should never be used for novels—altho a splendid series of "world's classic" novels is printed on an India laid paper in Suburban French type, with good effect—but India tints and laids as a usual thing, are best reserved for more serious works.

The India tint paper should not be confused with the so-called India or Bible paper which is used for dictionaries, encyclopedias or handy pocket editions of other works. Bible or India papers are coming more and more into fashion for reprints of both standard and modern authors and the enterprising printer and publisher will do well to look into the possibilities of this departure. Sooner or later the change will come from heavy, highly bulking books to lighter, more compact ones and these papers are helping to bring about the revolution.

Guide-posts to Good Printing

I shall finally, indicate some of the other purposes for which book papers should and should not be used:

Works of reference, which are apt to be large and cumbersome, may well be printed on an MF or English finish paper.

Sets of books ordinarily do not require as high bulk as volumes sold individually and therefore either a lighter weight antique or one of the more highly finished papers may be used.

Volumes of poetry usually appear to best advantage on an antique paper with a con-

siderably rough surface, particularly if an old-style type face be employed.

See that the *grain* runs from head to tail of the book, that is, on the larger dimension. The grain of a 12mo, made from 30½ x 41, for instance, should be the 30½ inch way of the full sheet.

Remember that the end papers or fly-leaves (if you are supplying these as well as the text to the binder) must be of one of the better grades as their toughness is essential.

Don't print books on super paper if they have no halftones or if antique paper cannot possibly be used, and don't print on coated paper if there are halftone illustrations with the text unless a super cannot possibly be used owing to the fineness of the screen. If you must use coated paper anywhere in the book, try to confine it to the illustrations alone, printing the text of the book separately on an antique paper. This is most especially true of textbooks for use in schools and colleges. For some inexplicable reason many school books are printed on super or coated papers, and the resultant glare and damage to the eye-sight of millions of school children has been an obnoxious and unnecessary evil for a great many years. Common sense applied to the textbook business would indicate a more widespread use of English-finish and less of the coated and supers.

I have not gone into the subject of the 16mo or the quarto book because anyone planning a book of either very small or very large size or of unusual shape had best investigate particular examples thoroly before proceeding, unless he is already familiar with them.

The 16mo has possibilities which are generally overlooked except by publishers of those anomalies known as "gift books." There is no reason why small volumes of poetry, essays, or handy reference books shouldn't be made in the small format in the interest of beauty, appropriateness and economy.

Various brands of book papers sold by the different houses differ widely as to bulking qualities, and only roughly average figures are given in this table. They will serve to guide to the general class of paper which should be used for a book of a given number of pages and bulk. The figures indicate number of pages per inch.

PAPER SIZES AND WTS.

NUMBER PAGES TO INCH

			ANTIQUES					
			BULKING BOOKS					
<i>Basis</i>	<i>12mo</i>	<i>8vo</i>	<i>Featherwt.*</i>	<i>Med. Fin.</i>	<i>Eggshl.</i>	<i>Eng. Fin.</i>	<i>Super.</i>	<i>M. F.</i>
25x38	30½x41	33x44						
50	66	76	376	500	424	620	824	728
60	79	92	314	420	350	516	640	552
70	92	107	268	360	312	442	520	516
80	105	122	240	316	272	338	488	364

* "English featherweight" bulks some 10% better than the American featherweight shown in the first column.

Good Book Making in Traveling Exhibits

THE itinerary of the exhibit of "Fifty Books of 1925," as selected for their qualities of good book making by the jury of the American Institute of Graphic Arts, includes thirteen cities outside of New York, and dozens of other requests were received. As with the exhibits of the previous two years, the institutions where the displays are made undertake to give suitable display space, to arrange local publicity, to open the event with a public lecture and to distribute book lists which have detailed descriptions and prices.

The plan has given a great stimulus to the collecting of finely made books, thereby providing concrete support to the publishers who issue books of the highest typographic excellence.

The list of "Fifty Books of 1925" (which is selected from the output of May, 1924 to May, 1925) was printed in the *Publishers' Weekly* of May 16 or duplicates of the list can be had from the secretary of the American Institute of Graphic Arts at their rooms at 65 East 56th St., New York City.

ITINERARY

July 15-August 15	Newark, N. J.	Newark Public Library, auspices of Carteret Book Club
August 31-Sept. 12	Indianapolis, Ind.	John Herron Art Institute
Sept. 21-Oct. 17	Chicago	Newberry Library
Oct. 19-24	"	Edgewater Beach Hotel, Convention of United Typothetae of America
Nov. 2-14	Boston	Boston Public Library
December 7-19	Washington, D. C.	Harding Hall, Government Printing Office
Dec. 23-Jan. 5	Brooklyn, N. Y.	Pratt Institute Library
January 14-27	Pittsburgh, Pa.	Carnegie Institute
February 1-13	Buffalo, N. Y.	Grosvenor Library
February 18-March 3	Detroit, Michigan	The Detroit Institute of Fine Arts
March 8-20	Cleveland, O.	Cleveland Public Library
March 29-April 10	St. Louis, Mo.	St. Louis Public Library
April 21-May 4	Denver, Colo.	The Denver Art Museum
June 10-23	Los Angeles, Cal.	(Place not yet decided)

Books for Collectors

THAT there will be many books in the market this fall suitable for the collector's library and the lover of fine printing is indicated by announcements coming to hand. One of the most valuable in its text as well as beautiful on account of its make-up will be "The Adventures of an Illustrator" by Joseph Pennell, announced by Little, Brown & Co. William Edwin Rudge has been selected as printer, and the book will be a quarto with the type page in twelve-point Garamont. Mr. Pennell has drawn many special illustrations for the book, and the whole make-up has been planned to be in keeping with the text. There will be included, also, portraits of famous authors with whom Pennell has worked, and equally famous artists. The de luxe edition will be limited to advance subscriptions and autographed by Mr. Pennell, and will contain additional illustrations, including two in color and etchings signed by the author.

In taking over the trade business of the Atlantic Monthly Press, Little, Brown & Co. will also have the new book by A. Edward Newton, to be called "The Greatest Book in the World and Other Papers." There will be an edition of 450 copies on large paper, and the trade edition will be in the handsome format planned for Mr. Newton's previous volumes.

Harper's Second Prize Novel

ANNE PARRISH, known to the trade as the author of "A Pocketful of Poses," has been awarded the \$2000 novel prize by Harper & Brothers, the contest being the second of this kind. The book is called "The Perennial Bachelor" and is to be published next week. "The Able McLaughlins" was the book that received the first award and it made the fame of the author. Anne Parrish (Mrs. Charles Corliss) has written a story of Delaware, setting the scene in the background of her mother's old home near Wilmington.

The publishers had as judges Stuart P. Sherman, Carl Van Doren and Jesse Lynch Williams, and they accepted five novels for publication from the many manuscripts received from every state in the union.

A Magnificent Piece of Printing

A LIST of the names of 35,000 contributors to the fund which is to provide for the maintenance of Sulgrave Manor, the ancestral home of the Washingtons was the "copy" presented to the Merrymount Press to be made into a book, and, from the uninspiring material, a most beautiful book appears in a limited edition of 48 copies. Presumably one copy is to go to each of the State Societies of Colonial Dames who collected the fund. Under the expert handling of Mr. Updike and Mr. Bianchi even columns of names take on beauty just as the long windows of the stack room at the rear of the New York Public Library makes that facade one of the beauties of the building. The title-page (19 x 12½) give a wonderful opportunity for Merrymount to compose in the grand manner with a fine use of rubrication. The coat-of-arms of the Colonial Dames has been used on title-page and in colophon.

As Books Should Be Bought

ANATOLE FRANCE was the recipient of untold books from enthusiastic admirers and budding authors. Every morning would find his mail cluttered with countless volumes so that he risked being drowned by their accumulation. He succeeded in overcoming this in a characteristic manner. After inspecting his morning's mail he would order the residue to his bath. This bath he was unable to make use of in the ordinary manner. M. Brousson, his one time secretary and author of "Anatole France Himself" quotes him as saying, "So as everything ends by being some use, the bath into which I cannot get, serves to receive the books that are showered on me. When it is full a second-hand bookseller comes and empties it. We have fixed a price. Whoever the authors may be—verse or prose—it is fifty francs a bath. When he came for the first time, at the moment of striking the bargain, I trembled a little. Fifty francs, thought I, truly is not much for carrying off that weighty heap of foolishness. He might have asked a hundred of me. But I was astounded when I saw him draw a note from his pocket; I thought it was I who had to pay him."

Publishers' Association Supplies Further Data to Post Office Commission

THE important brief on postage rates which the National Association of Book Publishers presented before the Congressional Commission and which was outlined in the *Publishers' Weekly* of August 8th, has been supplemented in the files of the Commission by further data suggested by the questions of the Committee members.

On the question of whether the mails are very largely used for books, the Association pointed out that the greatest use of the mails was made by the smaller booksellers in widely scattered communities, by libraries, schools and colleges in getting their supplies, and by the great mass of general book lovers in exchanging books as
(Continued p. 632)

SCHEDULE OF COMPARATIVE BASIC PRICES PAID FOR THE MANUFACTURE OF A 320 PAGE BOOK AND PERCENTAGES OF INCREASE SINCE 1914

Year	Composition Per 1000 Ems		Electrotyping Per Square Inch		Paper Per Pound		Press Work Per Hr.		Bindings Per Book	
	Price	% of Increase	Price	% of Increase	Price	% of Increase	Price	% of Increase	Price	% of Increase
1914	\$.45	..	\$.01¼	..	\$.03¾	..	\$1.75	..	\$.12¾	..
1915	.45	..	.01¼	..	.03¾	..	1.75	..	.12¾	..
1916	.45	..	.01½	20	.03¾	..	1.75	..	.12¾	..
1917	.50	11	.01½	20	.06¼	67	2.25	28	.12¾	..
1918	.60	33	.02	60	.08½	127	3.75	115	.12¾	..
1919	.65	44	.02	60	.08	113	4.75	171	.14½	18
1920	.75	67	.02½	100	.125	233	5.00	186	.19½	59
1921	.75	67	.02½	100	.0675	80	4.75	171	.14½	18
1922	.75	67	.02½	100	.0675	80	4.50	157	.14½	18
1923	.75	67	.02½	100	.0675	80	4.90	180	.14¾	16
1924	.80	78	.02½	100	.067	79	5.00	186	.14½	16

Average Comparison of Increase of Various Manufacturing Costs for the Year 1924

Composition	78%
Electrotyping	100%
Paper	79%
Press Work	186%
Binding	16%

5/459%

Average per cent of increase in Manufacturing.....91¼%

The foregoing does not include increases in rents, salaries, selling expenses, etc., all of which will bring the total increase in the average cost of publication above 100% as compared to the average cost of publication in the year 1914.

COMPARATIVE INCREASE IN SELLING PRICE OF AN AVERAGE BOOK OVER THE YEAR 1914

Years	Catalogue Selling Prices Amount—% of Increase	
1914	\$1.30	..
1915	1.35	4
1916	1.35	4
1917	1.45	11
1918	1.50	15
1919	1.75	35
1920	2.00	55
1921	2.00	55
1922	2.00	55
1923	2.00	55
1924	2.00	55

From the foregoing it is evident that costs of publication of books have increased on the average 100% whereas the selling price of the average book has increased not to exceed 55%.

gifts. It seemed to be the conclusion of those who investigated *that, sooner or later, practically every single volume published may be sent thru the United States mails.*

The Committee had also asked about the weights of books, and investigation showed that about 11 per cent of the books issued by the average publisher weighed, without wrapping, less than 8 oz.; 21 per cent, from 8 oz. to 1 lb.; 68 per cent, over 1 lb. Most books of 12mo size carry about 4 oz. of wrapping.

In answer to the question as to whether the books had not been increased in price rapidly enough to cover all extra cost and postage, the Publishers' Association submitted fresh statistics as to the book costs, which show that selling prices have gone up about 55 per cent on the general publications, and the cost of manufacturing over 90 per cent.

Book Week Magazine Pages

THE advance word coming in to the Book Week headquarters from magazine editors is particularly encouraging this year showing not only a continuance of interest but an extension of attention to the subject of children's reading.

The educational magazines are more and more making Book Week a feature thus ensuring an increase of school interest. The *Elementary English Review*, for example, will have a Book Week play, special reviews and special articles by Franklin Mathiews and Orton Lowe. *Primary Education* will have an article on reading projects.

Equally significant in the attention being allotted to Book Week in the coming issues of the religious press with every sign of a wider church interest. *Sunday School Times*, *The Congregationalist*, *The Expositor*, *Presbyterian Advance*, *Epworth Herald*, the *Christian Advocate* are all planning Book Week material according to word sent to Miss Humble at the headquarters, 25 West 33rd St.

A New Ben Jonson

THE Oxford University Press announces the early publication of a new and complete edition of the "Works of Ben Jonson." In addition to the plays and poems,

it will contain a biography, letters, legal and other documents relating to Jonson's life and affairs, a list of books which his library contained, and introductions to his dramas and other works.

Display Contest Opens

REILLY-LEE'S window display contest \$200 in cash prizes opened August 15th with the publication of the new Robert Pinkerton novel "The Fourth Norwood." Photographs of displays may be taken up to October 15th and should be accompanied with a description of the display. The judges are to be F. K. Reilly, L. A. Rogers and F. G. Melcher.

Obituary

MARY CHOLMONDELEY

MARY CHOLMONDELEY, English novelist, died July 15th in Kensington, London. She was the daughter of the late Rev. R. H. Cholmondeley and her grandmother was a sister of Bishop Heber, the hymn writer. Among her novels are "The Danvers Jewels," 1902; "Prisoners," 1906; "Under One Roof," 1918; "The Romance of His Life," 1921.

Communication

Wants Book Tops Stained

Editor, *Publishers' Weekly*:

August 11, 1925.

Some time ago we wrote you on the subject of stained book tops which communication you were kind enough to publish in the *Weekly*.

It seems nothing much is being done along this line, and feeling this would aid booksellers in keeping stock in presentable condition, we are taking the liberty to write again on the same subject.

As we understand it, the reason that books in general are no longer top-gilded is to save the expense of manufacturing.

Of course, this is not unreasonable, but if it is practical to stain or paint the tops of ordinary books, thereby making it possible for us to hand out stock that may have been on the shelves for some time, without the dust-pressed-down-by-finger marks in evidence, it will, we believe, be a progressive step in bookselling.

If any publisher or bookseller thinks our suggestion is impractical or unwise or both, we will welcome an open reply pointing out whereby it has no merit.

McDEVITT-WILSON'S, INC.,
RALPH WILSON.

Author Corrects L. C. Entry

Cambridge, Mass, August 12, 1925.

Editor, *Publishers' Weekly*:

My attention has been called for the first time to the following entries in a compilation entitled "Dramatic Compositions Copyrighted in the United States 1870-1916," issued by the Library of Congress Copyright Office.

p. 2349. *Too Clever by Half* by C. A. Pellanus (pseud of William Stone Booth.)

p. 698. *First (The) Day of the Holidays* by C. A. Pennanus (pseud of W. S. Booth.)

p. 1626. *New (A) Start* by C. A. Pellanus (pseud of W. S. Booth.)

Each of the above-mentioned ascriptions, so far as it concerns my name, is an error on the part of the compiler of the volume "Dramatic Compositions Copyrighted in the United States 1870-1916," referred to above. So far as I am aware, the author of the above plays was, or is, named C. A. Pellanus. I am not the author, neither of the plays, nor of the name C. A. Pellanus.

WILLIAM STONE BOOTH.

Personal Note

ELIZABETH MADISON, formerly associated with the library department of the Sather Gate Bookshop at Berkeley, Cal., is now a member of the staff of Gelber, Lilienthal, Inc., of 336 Sutter Street, San Francisco, in charge of the library sales.

Periodical Note

THE editorial offices of *Time*, the weekly news magazine, are now moving to Cleveland, but the literary, education and science departments will still continue at 236 East 39th Street, where copies of new books should be sent.

The *Saturday Review of Literature*, which is the business partner of *Time*, will still be published from the 39th Street offices without change.

Business Notes

LAWRENCE, KANSAS.—The Lawrence Book Nook at 1021½ Mass. St. will be opened about September 1st by Franklin H. Watts and Henry B. McCurdy.

LOS ANGELES, CAL.—A contract has just been let for the construction of a Spanish store building at 3574 University Avenue for the University Book Store. The building will occupy approximately 10,000 square feet and will be of stucco on brick finish.

MEMPHIS, TENN.—Mrs. Dickens' Book Shop moves the first of September from 190 Madison Ave. to the Peabody Hotel.

NEW YORK CITY.—On September 1, 1924, the mail order book business conducted under the name of "Standard Book Co." formally located at 118 E. 25th St., and for the past year at 235 W. 23rd St., New York City, was sold to Chas. W. Clark Co., 235 West 23rd St., New York City, who will continue the business under the same name and along the same lines as heretofore.

NEW YORK CITY.—The S. & S. Book and Stationery Co. at Featherbed Lane and Jessup Ave. is to open September 1. Address before that date I. Semiat, 2321 Tiebout Ave., Bronx.

PAWTUCKET, R. I.—Mildred L. Tingley will open a bookshop September 1st. Address before then 212 Highland Ave., S. Attleboro, Mass.

PHILADELPHIA, PA.—Stan V. Henkels & Son, formerly at 1304 Walnut Street, have moved to new quarters at 1110-1116 Sansom Street (Portuondo Bldg.) second floor. Here they have a more spacious gallery for the display of books, autographs, etc., which they have been selling at auction for the last 55 years.

SYRACUSE, NEW YORK.—John P. Smith, newsdealer at 210 Kimber Ave., interested in books.

WORCESTER, MASS.—The Bancroft Bookshop, Inc., will open soon in charge of Harriet C. Marble of 1 Clement Street.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request. When not specified the binding is cloth.

Imprint date [or best available date, preferably copyright date, in bracket] is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus; [n. d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Abbott, C. G.

The earth and the stars. various p. il. O (Lib. of modern sciences) '25 N. Y., Van Nostrand \$3

Abernethy, Arthur Talmage

The apostles' creed. 104p. D '25 Nashville, Tenn., Cokesbury Press bds. 75 c.

Alleman, Herbert Christian

Prayers for boys. 64p. T (Life of service ser.) [c. '25] Phil., Altemus bds. 50 c.

Armstrong, Martin Donisthorpe

At the sign of the goat and the compasses. 316p. D c. N. Y., Harper \$2
The story of the destinies of four women and four men in the village of Crome.

Artschwager, Ernst Friedrich, and Smiley, Edwina M.

Dictionary of botanical equivalents: German-English, Dutch-English, Italian-English and French-English. 124p. D '25 Balt., Williams & Wilkins \$3.25

Atherton, Gertrude [Mrs. Gertrude Franklin Horn Atherton]

The crystal cup. 315p. front. (por.) D c. N. Y., Liveright \$2
This is the story of how love entered into and changed the life of a young woman of a seemingly unsympathetic personality.

Barbour, Ralph Henry [Richard Stillman Powell, pseud.]

Hold 'em, Wyndham! 269p. front. D c. N. Y., Appleton \$1.75
A football story for boys.

Bartholomew, J. G.

Oxford economic atlas; 6th rev. ed. 64p. maps (col.) Q '25 N. Y., Oxford \$2

Beale, Will

Frontier of the deep. 320p. D [c. '25] N. Y., Chelsea House \$2
A tale of the sea country of the northeast.

Beibitz, Rev. J. H.

What I believe and why I believe it. 170p. D ['25] Milwaukee, Morehouse Pub. Co. pap. \$1

Belloc, Hilaire, i.e. Joseph Hilaire Pierre

Hills and the sea. 286p. S '25 N. Y., Scribner \$1.50
Essays on places and people.

Harper

The road. 218p. il. diags. O [n. d.] N. Y., Harper bds. \$3
The author narrates the five stages in the history of the road.

Black, Jane, and others, eds.

Simon and Schuster's cross word puzzle manual. 177p. il. O c. N. Y., Simon & Schuster \$2.50

Containing instructions for the making and solving of cross word puzzles, twenty-five blank designs for construction, and alphabetical grouping of word lists according to the number of letters in each.

Book, William Frederick

The psychology of skill, with special reference to its acquisition in typewriting. 265p. (bibl. footnotes) diags. D c. N. Y., Gregg Pub. Co. \$2

Boreham, Frank William

The crystal pointers. 267p. D [c. '25] N. Y., Abingdon \$1.75
The author's musings, more or less philosophical, set forth in a series of essays.

Carpenter, Edward Childs

Bab; a farcical comedy in four acts. 117p. il. D (French's standard lib. ed.) c. '19 N. Y., S. French pap. 75 c.

Alterton, Margaret

Origins of Poe's critical theory. 191p. (5p. bibl.) O (Univ. of Ia. humanistic studies, v. 2, no. 3) [n. d.] Iowa City, Univ. of Ia. pap. apply

Armbruster, Eugene L.

Landmarks on the Montauk Highway, and Long Island directory. 45p. il. map D (Guide book to the noted places on Long Island, historical and otherwise, no. 1) c. Brooklyn, N. Y., Author, 263 Eldert St. pap. 75 c.

Bacon, Corinne

Classification. 37p. (9p. bibl.) D (Manual of lib. economy, no. xviii) '25 Chic., Amer. Lib. Ass'n. pap. 25 c.

Bascom, Elva L.

Book selection; rev. 40p. (7p. bibl.) D (Manual of lib. economy, no. xvi) '25 Chic., Amer. Lib. Ass'n. pap. 25 c.

Carpenter, Edward, and Barnefield, George

The psychology of the poet Shelley. 126p. (bibl.) D '25 N. Y., Dutton \$2
An attempt to explain the admitted peculiarities of Shelley's conduct.

Chrisman, Arthur Bowie

Shen of the sea; a book for children. 264p. il. D [c.'25] N. Y., Dutton \$2.50
Stories about Chinese people told especially for children to read.

Collins, Dale

The haven. 255p. D c. N. Y., Knopf \$2.50
How a handsome man attempts to find escape from his women pursuers in a tropical island of the Pacific.

Collins, Mary

Colour-blindness; with a comparison of different methods of testing colour-blindness; introd. by Dr. James Drever. 268p. (8p. bibl.) front. (col.) diagrs. O (Internat'l lib. of psychology, philosophy and scientific method) '25 N. Y., Harcourt \$4.50

Collins, Varnum Lansing

President Witherspoon: a biography; 2 v. 249p.; 280p. (3p. bibl.) il. O [c.'25] Princeton, N. J., Princeton Univ. Press \$7.50 set
The life of a one-time president of Princeton.

Cox, Carolyn

Stand by. 351p. D c. N. Y., Harper \$2
Romance began when Rosemary Lee slipped her photograph into a sock intended for an unknown sailor.

Cross, Percy George, D.D.

Bogus or bonus lives; the ethics of constructive citizenship. 206p. D [c.'25] Phil., Dorrance \$1.75

Cummins, R. E.

A perfect score. 317p. D c. Bost., Stratford \$2
The story of a young man who tackles one thing at a time and follows it thru to a finish.

Davis, Royal J.

The boys' life of Grover Cleveland. 388p. il. D (Harper's boys' life ser.) [c.'25] N. Y., Harper \$1.75

Davis, West

Evolution and the world today. 58p. il. D '25 St. Louis, Wm. H. Miner Co. \$1

Dearden, R. L.

The autobiography of a crook; from material supplied by Netley Lucas. 254p. D (The rogues' lib.) '25 N. Y., Dial Press bds. \$2
A record of seven years of crime.

Dell, Berenice V.

The silent voice. 47p. D [c.'25] Bost., Four Seas \$2

A romantic tale, which takes place in America in the fortieth century and includes an account of a trip to Mars.

Dietrichstein, Leo

Are you a mason? a farcical comedy in three acts. 114p. il. D (French's standard lib. ed.) [c.'01] N. Y., S. French pap. 75 c.

Dixon, G. C.

From Melbourne to Moscow. 319p. il. O '25 Bost., Little, Brown \$4

An Australian journalist writes of his travels and tells of Chinese bandits, interviews with the late Sun Yat-sen, and with Chang Tso-lin, the war lord of Manchuria, Russian refugees, a railway journey across Siberia and Russia under Soviet rule.

Dodd, Lee Wilson

The sly giraffe; with some account of the wise old man who dwells in Tai-Poo; il. by Clarence Day. 187p. D [c.'25] N. Y., Dutton bds. \$2

A book of nonsense written in a reckless moment for the amusement of the author's children and their friends, but more particularly for his own amusement.

Dunn, Esther Cloudman

Ben Jonson's art: Elizabethan life and literature as reflected therein. 176p. (bibl. footnotes) il. O (Smith College 50th anniversary pub'ns, v. 3) c. Northampton, Mass., Smith College bds. \$2.50

A study showing how Elizabethan and Jacobean life and literature impressed themselves upon Ben Jonson, one of the most discerning men of his day.

Furniss, Edgar Stevenson, and Guild, Lawrence R.

Labor problems; a book of materials for their study. 631p. (bibl. footnotes) O [c.'25] Bost., Houghton \$2.80

Gibbs, Anthony

Peter Vacuum. 329p. D c. N. Y., Dial Press \$2

The hero who has become wealthy thru the sale of vacuum cleaners, goes to England where he finds friends, adventure, and love.

Gore, Charles, D.D.

The Anglo-Catholic movement of today. 62p. D [25] Milwaukee, Morehouse Pub. Co. pap. 40 c.

Graybill, Henry Blair

Modern China; with selections from "My country" by Grace A. Turkington. 360p. il. maps D [c.'25] Bost., Ginn bds. \$1
A civics reader for middle-school students.

Carlton, W. N. C.

English literature. 74p. S (Reading with a purpose) c. Chic., Amer. Lib. Ass'n 50 c.; pap. 35 c.

Chamberlain, Joseph Conrad

On a collection of pseudoscrapions from the stomach contents of toads. various p. Q (Univ. of Cal. pub'ns, technical bull.) [n.d.] Berkeley, Cal., Univ. of Cal Press pap. apply

[Cook, Alexander N., ed.]

A century of carpet and rug making in America. 97p. il. diagrs. Q [c.'25] N. Y., Bigelow-Hartford Carpet Co., 385 Madison Ave. bds. \$4.50; lea. \$6.50

Dillman, Arthur Charles, and others

Seed flax as a farm crop in 1925. 14p. O (Dept. of Agric., circ. 341) '25 Wash., Gov. Pr. Off.; Supt. of Doc. pap. apply

Drury, Francis K. W.

Viewpoints in modern drama; an arrangement of plays according to their essential interest. 119p. O (The viewpoint ser.) '25 Chic., Amer. Lib. Ass'n \$1.25; pap., 75 c.

European security. various p. D (Internat'l conciliation) '25 N. Y., Carnegie Endowment for Internat'l Peace pap. 5 c.

Gregor, Elmer Russell

The medicine buffalo. 263p. front. (col.) D c. N. Y., Appleton \$1.75

An Indian story for boys, telling of the young chief, White Otter, and his hunt for a mysterious white buffalo which was thought to be an evil spirit.

Gregory, Isabella Augusta Persse, Lady

The rising of the moon. 26p. S (Lady Gregory's Irish plays) [n. d.] N. Y., S. French pap. 50 c.

Gue, Belle Willey

Some human hearts [verse]. 61p. D (Contemporary poets, 19) [c. '25] Phil., Dorrance bds. \$2 bxd.

Hamsun, Knut

Benoni; tr. by Arthur G. Chater. 251p. D c. N. Y., Knopf \$2.50

Benoni, the mail carrier, is the chief character in a story which has its background in a little fishing village of the Nordland.

Hankins, Arthur Preston

Canyon gold. 312p. front. D [c. '25] N. Y., Macaulay \$2

Fighting men and the thrill of the old West in a cattle-country romance.

Hanscom, Elizabeth Deering, and Greene, Helen French

Sophia Smith and the beginnings of Smith College; based upon the narrative of John Morton Greene. 130p. il. O (Smith College 50th anniversary pub'ns, v. 2) c. Northampton, Mass., Smith College bds. \$2

Hare, Augustus J. C.

Walks in Rome (including Tivoli, Frascati, and Albano); 21st ed. by St. Clair Baddeley. 719p. il. maps S [n. d.] N. Y., Dutton flex. cl. \$5

Hart, William Surrey

The order of Chanta sutas; a ritual; lim. ed. 111p. il. D [c. '25] Hollywood, Cal., Wm. S. Hart Co. lea. priv. pr.

Hawk, Philip Bovier

The lottery of love, and other gambols. 251p. il. D c. Bost., Stratford \$2
Pertinent comments and humorous sketches on all sorts of everyday subjects.

Heller, Frank, pseud. [Gunnar Serner]

The thousand and second night; an arabesque; tr. by Edwin Björkman. 333p. D [c. '25] N. Y., Crowell \$2
Excitement, mystery and humor cleverly blended in another tale of the redoubtable Mr. Collin, who this time gets into scrapes in North Africa and the Sahara.

Herrick, Robert

Wanderings. 317p. D [c. '25] N. Y., Harcourt \$2

Four short novels revealing different phases of emotional relationship—the ecstatic, the baffled, the comic and the tragic.

Heyliger, William

Quinby and son. 239p. front. D c. N. Y., Appleton \$1.75

The story of a conflict between father and son, by the author of "High Benton."

Hodgen, Margaret T.

Workers' education in England and the United States. 325p. (30p. bibl.) O '25 N. Y., Dutton \$5

A comprehensive study which endeavors to show that with every change in the economic or political horizon the educational motives of the working class have changed.

Hogarth, David G.

The wandering scholar. 302p. O '25 N. Y., Oxford \$2.85

Two books, "The Wandering Scholar" published in 1896, and "Accidents of an Antiquary's Life" published in 1910, are combined here in one volume under the title of the first.

Hooker, Marian O.

Farm houses and small provincial buildings in southern Italy. 248p. il. maps Q [c. '25] N. Y., Architectural Bk. Pub. Co. buck. \$13.50

Hooton, Ernest Albert

The ancient inhabitants of the Canary Islands. 426p. (5p. bibl.) il. diagrs. Q (Harvard African studies, v. 7) c. Cambridge, Mass., Peabody Museum of Harvard Univ. bds. \$16

This volume is the result of an expedition to the island of Tenerife in the summer of 1915, carried out under the direction and at the expense of the late Oric Bates, the founder and first editor of the *Harvard African Studies*.

Horine, John W., D.D.

A home enterprise. 136p. il. D c. Phil., United Lutheran Pub'n House 75 c.
A study of home missions.

Horn, Simon Taylor

The destruction of political idols. 127p. O [c. '25] [Denver, Col., Eastwood Pr. Co., 2031 Curtis St.] pap. \$1

Howlett-Meyer, Amy

Leaves from the backwoods [verse] 77p. D (Contemporary poets, 20) [c. '25] Phil., Dorrance bds. \$2 bxd.

Hughes, Russell Meriwether

The star roper [verse]. 56p. D (Contemporary poets, 21) [c. '25] Phil., Dorrance bds. \$2 bxd.

Iijima, Ikuro

Langland and Chaucer. 256p. (8p. bibl.) D [c. '25] Bost., Four Seas \$3
A study of the two types of genius in English poetry.

Grover, Nathan C.

Surface water supply of the United States, 1921; pt. 2, South Atlantic slope and eastern Gulf of Mexico basins. 76p. il. O (Dept. of Int., U. S. geol. survey, water-supply paper no. 522) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. 10 c.

Surface water supply of the United States, 1921; pt. 6, Missouri river basin. 338p. il. O (Dept. of Int., U. S. geol. survey, water-supply paper no. 526) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. 30 c.

Surface water supply of the United States, 1921; pt. 12, North Pacific slope drainage basins. 176p. O (Dept. of Int., U. S. geol. survey, water-supply paper no. 534) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. 20 c.

Hazelton, Elizabeth C.

Alaskan forget-me-nots [fiction]. no p. il. D [c. '23, '25] [Seattle, Wash., Lowman & Hanford Co.] pap. 50 c.

Ives, Ella Mae [Mrs. W. H. Ives]

The home circle dietitian. 318p. front. (por.) O [c.'25] Columbus, O., [Author, 95 W. North B'way] fab. \$2

A comprehensive cook book, containing 1200 tested recipes, a large number of menus and special articles on food and diets.

Jacob Beilhart: life and teaching. 170p. T '25 Burbank, Cal., Freedom Hill Pressery \$1

Kendrick, Elsie

The rip tide, and other stories. 201p. D c. Bost., Stratford \$2

King, Frank O.

Skeezix and Pal; il. by the author. 105p. il. (col.) O [c.'25] Chic., Reilly & Lee \$1

A brand new funny book about Skeezix, the famous little "Gasoline Alley" youngster, and his beloved dog Pal.

Krout, John Allen

The origins of prohibition. 337p. (24p. bibl.) O c. N. Y., Knopf \$3.50

La Fontaine, Jean de

Forty-two fables; tr. by Edward Marsh. 88p. D c. N. Y., Harper \$2

Lange, Frederick Albert

The history of materialism, and criticism of its present importance; tr. by Ernest Chester Thomas; 3rd ed. with introd. by Bertrand Russell. 418p. (bibl. footnotes) O (Internat'l lib. of psychology, philosophy and scientific method) '25 N. Y., Harcourt \$5

Leroux, Gaston

Nomads of the night. 312p. front. D [c.'25] N. Y., Macaulay \$2

The latest adventures of Chéri-Bibi, published in England under the title, "The Dancing Girl."

Lewisohn, Sam Adolph, and others

Can business prevent unemployment? 226p. (10p. bibl.) D c. N. Y., Knopf \$2

An exposition of the problems of unemployment from the standpoint of business inefficiency rather than of social misfortune.

Likins, W. M.

Patriotism capitalized, or, Religion turned into gold. 214p. D [c.'25] Uniontown, Pa., Watchman Pub. Co. pap. \$1

A Protestant plea to do away with the Ku Klux Klan.

Loeb, Harold A.

Doodab. 286p. D c. N. Y., Liveright \$2

The hero is a down-trodden husband who seeks consolation in a dream-world of his own.

Jewess, (A)

Letters to Jesus [verse]. 40p. S [c.'25] Dayton, O., Lincoln Press, Inc. pap. 25 c.

John Brown; the facts of his life and martyrdom. 64p. Tt (Little blue book ser.) '25 Girard, Kan., Haldeman-Julius Co. pap. 5 c.

Johnson, Bertrand Leroy

Tin in 1924. various p. O (Mineral resources of U. S., 1924, pt. 1) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Laufer, Berthold

Ivory in China. various p. il. O '25 Chic., Field Museum of Natural Hist. pap. apply

Loughlin, G. F.

Mineral resources of the United States, 1922; pt. 1,

Luccock, Halford E.

The east window, and other sermons. 219p. D [c.'25] N. Y., Abingdon \$1.50

Macleod, Hamish

Across the moon. 363p. D c. N. Y., Live-right \$2

The harsher realities of life prove too much for a man possessing a fine sense of beauty and a feeling of revulsion against suffering.

Marie, Queen of Roumania

The country that I love; an exile's memories; il. by Queen Elizabeth of Greece. 175p. il. (pt. col.) O [c.'25] N. Y., Brentano's \$4.50

An English woman writes of the adopted country of which she is queen. Most of the chapters, translated into the native tongue, appeared in the days of the Great War for the Roumanian populace to read and take new heart from.

Massingham, Harold John, ed.

H. W. M.; a selection from the writings of H. W. Massingham. 368p. front. O [n. d.] N. Y., Harcourt \$4

With introductory essays by J. L. Hammond, H. M. Tomlinson, N. H. Brailsford, H. W. Nevinston, Vaughan Nash and G. Bernard Shaw.

Miltoun, Francis, pseud. [Milburg Francisco Mansfield]

The spell of Normandy; new ed. 448p. il. (col. front.) maps D (The spell ser.) '25 Bost., L. C. Page \$3.75

First published in 1905 under title "Rambles in Normandy."

Mitchell, Roy

The school theatre; a handbook of theory and practice. various p. (20p. bibl.) il. D [c.'25] N. Y., Brentano's \$1.75

Tells how to stage school productions, how to make simple stage-settings, and costumes and where one may purchase not only plays but all theatrical appliances and materials.

Moore, Sir Alan

Last days of mast and sail; an essay in nautical comparative anatomy. 260p. il. O '25 N. Y., Oxford \$7

Morand, Paul

Lewis and Irene; tr. by H. B. V. 218p. D c. N. Y., Liveright bds. \$2

This tells the story of a strange marriage linked with some ventures in international banking methods.

National Industrial Conference Board

Trade associations: their economic significance and legal status. 388p. O [c.'25] N. Y., Author \$3

Metals. 672p. O (Dept. of Int. U. S. geol. survey) '25 Wash., Gov. Pr. Off., Supt. of Doc. \$1

Mattoon, Wilbur Reed, and Dille, Alvin

Forestry lessons on home woodlands; rev. ed. 43p. il. O (Dept. of Agric., bull. no. 863) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Meek, Seth E., and Hildebrand, Samuel F.

The marine fishes of Panama; pt. 11. various p. il. O (Zoological ser., v. 15) '25 Chic., Field Museum of Natural History pap. apply

Moore, Margaret D.

Citizenship training of adult immigrants in the United States; its status in relation to the census of 1920. 33p. O (Dept. of Labor study) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

New modern illustrative banking; based upon Modern illustrative banking; rev. by Charles B. Fowler. 107p. diags. O (Williams & Rogers ser.) [c.'02-'25] N. Y., Amer. Bk. Co. 88 c.

Niven, Frederick John

Ellen Adair. 287p. D c. N. Y., Liveright \$2
Picturing a Scotch middle class family, and the daughter, Ellen Adair, a weak soul who rebels at the conventions around her and seeks release in the first affair that offers.

Norlie, Olaf Morgan

History of the Norwegian people in America. 510p. il. maps O c. Minneapolis, Augsburg Pub. House \$2

Parsons, J. Inglis

Evolution explained. 274p. D [n.d.] Bost., Small, Maynard \$2.50
The chief facts which prove the law of evolution, and their relations to religion today.

Patri, Angelo

School and home. 220p. D c. N. Y., Appleton \$1.50
Showing how the school and the home can cooperate in training the modern child.

Pinkerton, Robert Eugene

The fourth Norwood. 351p. D [c.'23-'25] Chic., Reilly & Lee \$2
An exciting tale of the fur-country by the author of "The Test of Donald Norton."

Plato

The dialogues of Plato; tr. by B. Jowett; 5 v. 2925p. O '25 N. Y., Oxford \$25 set

Plautus, Titus Maccius

Three plays: The ship-knot, The crock of gold, The trickster; tr. by F. A. Wright and H. Lionel Rogers. 330p. D (Broadway translations) [n.d.] N. Y., Dutton \$3

Priestley, John Boynton, ed.

Tom Moore's diary; a selection edited with an introd. 233p. front. (por.) D '25 N. Y., Macmillan \$2.50

Raine, William MacLeod

Troubled waters. 309p. D '25 c. '18, '25 Garden City, N. Y., Doubleday \$2
The struggle between cattlemen and sheep men for open range offers theme for another Western novel.

Raymond, Allen

The heart of Salome. 320p. D [c.'25] Bost., Small, Maynard \$2
A novel of modern Parisian life.

Richardson, Dorothy M.

The trap. 238p. D '25 N. Y., Knopf \$2.50
A continuation of "Revolving Lights," revealing another step in the pilgrimage of Miriam Henderson's soul.

Richardson, George Leyburn

The preaching of Jesus. 118p. D ['25] Milwaukee, Morehouse Pub. Co. bds. \$1
A study of some sermons of the Master.

Richet, Charles Robert

Idiot man, or, The follies of mankind (L'homme stupide); tr. by Norah Forsythe and Lloyd Harvey. 172p. O [n.d.] N. Y., Brentano's \$2
Is man more stupid than the animals? Professor Richet answers "yes."

Robinson, Lennox

The whiteheaded boy; a comedy in three acts; with introd. by Ernest Boyd. 169p. il. D (French's standard lib. ed.) [c.'21] N. Y., S. French 75 c.

Rogerson, Jessie B.

A cake manual; 2nd ed. 113p. D c. Bost., M. Barrows \$1.25

Rolt-Wheeler, Francis

Colonial ways and wars. 263p. il. maps D (Romance-history of America ser.) [c.'25] N. Y., Doran \$1.50
Gives young people a good idea of the aims and efforts of the colonies in settling a new and hostile land.

Seboyar, Gerald E., ed.

Literature for the business man. 443p. D c. N. Y., F. S. Crofts \$2.50
Including selections from the writings of some well-known literary men of England and America.

Seton, Ernest Thompson

Lives of game animals; an account of those land animals in America north of the Mexican border, which are considered "game," either because they have held the attention of sportsmen or received the protection of law; v. 1. 680p. (bibs.) il. maps Q '25 Garden City, N. Y., Doubleday \$25 bxd.

Siltzer, Frank

The story of British sporting prints. 422p. (2p. bibl.) il. (pt. col.) O '25 N. Y., Scribner \$7.50

Southey, Robert

The life of Wesley and the rise and progress of Methodism; ed. by M. H. Fitzgerald; 2 v. 478p.; 440p. il. D (Oxford standard authors) '25 N. Y., Oxford \$1.50 ea.

Natl Educ. Ass'n and Amer. Lib. Ass'n

Elementary school library standards. 36p. (2p. bibl.) O c. Chic., Amer. Lib. Ass'n pap. 40 c.

Parr, Virgil Verser

Beef-cattle production in the range area. 46p. il. maps O (Dept. of Agric.; farmers' bull. no. 1395) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Randolph, Joseph Fitz

Succession statutes since 1620 in New Jersey, New York and Pennsylvania. 141p. O '25 Newark, N. J., Soney & Sage Co. buck. \$3

Ross, Clyde P.

Quicksilver in 1924. various p. O (Mineral resources of U. S., 1924, pt. 1) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Russell, William L.

The possibilities of oil in western Ziebach County. 25p. diagr. map O (S. D. geol. & natural history survey circ. 20) '25 Vermillion, S. D., Univ. of South Dakota pap. apply

Siebethal, C. E., and Stoll, A.

Cadmium in 1923-1924. various p. (1p. bibl.) O (Mineral resources of U. S., 1924-pt. 1) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Speakman, Martha Travilla, comp.

A brief manual of games for organized play, adapted from standard sources. 42p. il. O (Dept. of Labor, children's bureau, pub'n no. 113) '25 Wash., Gov. Pr. Off., Supt. of Doc. pap. apply

Spence, Lewis, i.e. James Lewis Thomas Chalmers

Atlantis in America. 213p. (bibl. footnotes) il. O [n.d.] N. Y., Brentano's \$4
A companion volume to "The Problem of Atlantis," this deals with the evidence for the survival of Atlantean civilization in the American continent.

Steele, Wilbur Daniel

Taboo. 259p. D [c.'25] N. Y., Harcourt \$2
The story of a love that clashes with a time-honored racial taboo.

Stewart, James Livingstone

The laughing Buddha. 347p. front. D [c.'25] N. Y., Revell \$2
A tale of love and adventure in western China. The author is vice-president of West China Union University.

Stokes, H. F. Scott

Perseus, or, Of dragons. 81p. S (To-day and to-morrow ser.) [c.'25] N. Y., Dutton \$1
First the author deals with the mythical dragons of old and then he discusses the dragons, less material but more dangerous, that are loose among us today in the form of bigotry, cant, etc.

Storff, Hugolinus

The immaculate conception. 272p. D [c.'25] San Francisco, St. Francis Press, 304 Sansome St. \$2

Streatfeild, Richard Alexander

The opera; 5th ed. rev. enl. by Edward J. Dent; introd. by J. A. Fuller-Maitland. 421p. O '25 N. Y., Dutton \$3.75
A sketch of the development of the opera, with full descriptions of all works in the modern repertory.

Strodach, Paul Zeller, D.D., ed.

Oremus; collects, devotions, litanies from ancient and modern sources; foreword by H. E. Jacobs, D.D. 213p. S c. Phil., United Lutheran Pub'n House fab. \$1.25

Sturt, Mary

The psychology of time. 158p. (bibl. footnotes) O (Internat'l lib. of psychology, philosophy and scientific method) '25 N. Y., Harcourt \$3

Terpenning, Walter A.

Social organizations working with rural people. 125p. (2p. bibl.) O [c.'25] Kalamazoo, Mich., Extension Dept., Western State Normal School \$1.25

Thompson, Ruth Plumly

The lost king of Oz; il. by John R. Neill. 280p. il. (pt. col.) O [c.'25] Chic., Reilly & Lee \$1.60

Founded on and continuing the famous Oz stories by L. Frank Baum.

Titheradge, Dion

Out of the box. 69p. O (French's acting ed. no. 45) c.'25 N. Y., S. French pap. 75 c.

Tolkien, J. R. R., and Gordon, E. V., eds.

Sir Gawain and the green knight. 240p. il. D '25 N. Y., Oxford \$2.50

Tomlinson, Everett Titsworth

Scouting on Lake Champlain; the young rangers. 351p. il. D (Amer. scouting ser.) '25 c. '06, '25 N. Y., Appleton \$1.75
A boys' book telling how an adventurous young lad participated in the last days of the French and Indian war.

Travers, Ben

Mischief. 309p. D c. Garden City, N. Y., Doubleday \$2
Amusing and embarrassing complications are brought about by the jealousy of a rotund husband and the nosiness of an angular sister-in-law.

Tyson, W. A.

The revival. 287p. D '25 Nashville, Tenn., Cokesbury Press 75 c.

Verney, Richard Greville [Lord Willoughby de Broke]

Hunting the fox; il. by Lionel Edwards. 158p. il. (pt. col.) O '25 N. Y., Scribner \$5

Vonier, Dom Anscar

A key to the doctrine of the eucharist. 269p. D '25 N. Y., Benziger Bros. \$1.75

Vries, Lois LL. de

The little square people; il. by the author. 47p. O [c.'25] N. Y., Literary Commodities, 1841 B'way \$1.25; \$2.25
A story in verse for children, with unique drawings of the little square people whose adventures are related.

Waggett, Philip Napier

The industry of faith. 218p. D ['25] Milwaukee, Morehouse Pub. Co. \$2
A collection of sermons.

Warren, Maude Radford, and Davenport, Eve

Tommy Tucker's stories. 361p. il. (pt. col.) O (Mother Goose and her friends) [c.'25] N. Y., Doran \$2.50
More tales of Mother Goose and her friends in a volume uniform with the authors' other book, "Mother Hubbard's Wonderful Cupboard."

Warner, Sylvia Townsend

The espalier. 103p. D '25 N. Y., Dial Press bds. \$2
A book of poems.

Sweet, May M.

The Italian immigrant and his reading. 64p. (38p. bibl.) front. D (Lib. work with the foreign born) '25 Chic., Amer. Lib. Ass'n pap. 50 c.

Trade-marks for perfumes, toilet articles and soaps. 362p. O c. N. Y., Amer. Manufacturers of Toilet Articles, 305 B'way \$5

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Ten pivotal figures of history. 36p. S (Reading with a purpose) c. Chic., Amer. Lib. Ass'n 50 c.; pap. 35 c.

Wilson, Roy Arthur

Oil and gas possibilities in northeastern Meade County. 14p. diagr. map O (S. D. geol. & natural history survey, circ. 23) '25 Vermillion, S. D., Univ. of South Dakota pap. apply

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Wisconsin state electrical code; 2nd ed. 308p. diagr. O '25 Madison, Wis., Authors pap. apply

Watson, E. L. Grant

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A tale of loneliness in Australia.

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Webster, Nesta H.

The Chevalier de Boufflers; a romance of the French revolution. various p. O '25 N. Y., Dutton \$5
A biographical tale of the life and love of the Chevalier de Boufflers and the fascinating Comtesse de Sabran.

Wheeler, William Reginald, and others

Modern missions in Mexico. 302p. (3p. bibl.) il. map D c. Phil., Westminster Press \$2.50

Deals with Protestant missions in Mexico and gives a first-hand account of the work of the missionaries, and the national churches in Mexico.

Wheeler, William Reginald, and Browning, Webster E.

Modern missions on the Spanish main. 346p. (4p. bibl.) il. map D c. Phil., Westminster Press \$2.50
Impressions of Protestant missionary work in Colombia and Venezuela.

Wilson, Margaret [Mrs. G. D. Turner] [Elizabeth West and Elderly Spinster, pseud.]

The Kenworthys. 385p. D c. N. Y., Harper \$2

The author of "The Able McLaughlins" turns her attention to two brothers of contrasting personality and to a girl who influences both their lives.

Wood, Ernest

Memory training: a practical course; new ed. rev. and enl. 158p. D [c.'25] Chic., Theosophical Press \$1.25

A study of the literature of the mnemonic arts, covering the past 2500 years.

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 Sir R. \$3 *Oxford*

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Trap, The. Richardson, D. M. \$2.50 Knopf

Troubled waters. Raine, W. M. \$2 Doubleday

Vonier, D. A. \$1.75 Benziger Bros.

Walks in Rome. Hare, A. \$5 Dutton

Wanderings. Herrick, R. \$2 Harcourt

Wandering scholar, The. Hogarth, D. G. \$2.85 Oxford

What I believe and why I believe it. Beibitz, Rev. J. H. \$1 Morehouse Pub. Co.

Whiteheaded boy, The. Robinson, L. 75c.

Workers' education in England and the United States. Hodgen, M. T. \$5 Dutton



Old and Rare Books

Edited by Frederick M. Hopkins.



A COPY of Surtees' "Jorrocks's Jaunts and Jollities," 1843, first edition, Sir Robert Peel's own copy with his autograph on a fly leaf, recently brought £98 at Sotheby's in London.

A FAIR clean copy of the first edition of Boswell's "Life of Samuel Johnson," 1791-1793, two volumes in contemporary half calf, sold for £60 at Hodgson's a few weeks ago. The price of this great biography has been rapidly advancing in the last three or four years.

THE current catalog of Maggs Brothers of London is devoted to "Judaica and Hebraica: manuscripts, printed books, autographs, illustrative of the history, martyrdom and literature of the Jews." As usual it is illustrated and well printed. It contains 245 items, all rare and some unique and of extraordinary historical interest.

THE entire collection of several thousand sporting and dramatic prints, photographs, prompt books, and manuscripts, comprising the famous collection of Browne's Chop House, including such items as manuscripts of Maggie Mitchell, prompt books of William J. Florence, and autographed photographs of the famous stars of the American stage for seventy-five years, has just been bought by M. B. C. Hart, bookseller of 225 West 112th Street.

D ODD, MEAD & CO., will publish several important limited editions this Fall which will interest a wide circle of book lovers and collectors. They will include "Glorious Apollo" by E. Barrington, printed on Old Stratford paper and limited to 350 copies; "On the Roof of the Rockies" by Lewis R. Freeman, profusely illustrated, special de luxe limited edition; "Uncollected Works of Aubrey Beardsley" with an introduction by C. Lewis Hind, de luxe edition with six extra plates, limited to 20 copies for America; and "Contemporary Scale Models of Vessels of the 17th Century" by Henry B. Culver, with 57 illustrations in photogravure, limited to 1,000 copies.

A QUAIN volume, yellowed with age and of great rarity, giving impressions of New England as it was 300 years ago, in the early days of the Pilgrims, has been discovered in the library of the American Antiquarian Society in Worcester, Mass. The volume, which carries the title of "New England Rarities Discovered," was printed in 1672, and was written by John Josselyn of Kent, England, one of the earliest arrivals in New England. The old volume bears the imprint of the Green Dragon, in St. Paul's Churchyard, London. In it the author, as the title has it, tells of the "birds, beasts, fishes, serpents, and plants of that country, together with the physical and chirurgical remedies which the natives constantly use to cure their distempers, wounds and sores." Josselyn, a

son of Sir Thomas Josselyn, an aristocrat of Kent, visited New England in 1638, staying with his brother a year in Boston. It was during this visit and a subsequent one thirty years later that he obtained the material for his book.

PROFESSOR THEODORE T. JONES, director of the Gould Memorial Library at New York University, has just returned from Europe where he has been making purchases for his library. They include a large number of valuable books of French history from the collection of the Societe de l'Histoire de France. In London he bought more than 500 volumes of the calendars of the State Papers of England which will complete the smaller collection already at the school. Several other important collections were also purchased. All of the books are expected to be in the New York University Library before the Fall term begins.

IT is always a matter of world wide interest when a copy of the Gutenberg Bible comes into the market. Edward Goldston, a London rare book dealer, tells how he became the owner of the first printed book in a letter from which we take the following account: "On the 6th of July I first heard that a Gutenberg Bible was in the market and expected to see it in Cologne. The next morning I left London, and on arriving at Cologne I was surprised to learn that it was a day's journey away. I went to Vienna and there learned it was at the Melk Monastery. A few hours later I inspected the book. The price was fixed and I left for London the same day. After making arrangements for the cash I returned and carried back the two volumes of the Gutenberg Bible to London. The whole transaction took less than two weeks. The copy belonged to the famous Melk Monastery, about 40 miles from Vienna, and is fully described in Schwenke's supplementary volume to the "Gutenberg 42 Line Bibles" published by Insel Verlag of Leipzig. Difficulties developed on account of the authorities in Vienna not wishing to let the copy leave the country as it was a better copy than the one in the Vienna National Library, which I compared page for page. I succeeded, however, in carrying the precious book back to London with me."

"MEREDITHIANA, Being a Supplement to the Bibliography of Meredith, by Buxton Forman," is the latest publication of the Bibliographical Society of London. It is a square octavo volume bound in boards and contains 315 pages. It contains selections of the poetical and prose works; reviews; critical and biographical notices and references in periodicals, together with additions to Part I of the bibliography, Part II (prose and verse) Meredithiana and notes. The chief interest for collectors lies in the additions to the bibliography, which includes the "Letters of George Meredith to Alice Meynell," published by the Nonesuch Press, 1923, and "Letters from George Meredith to Various Correspondents, Pretoria: Printed for private circulation," 1924.

Catalogs Received

Autographs. (No. 9745; Items 253.) John Heise, 410 Onondaga Bank Bldg., Syracuse, N. Y.
Books about books. (No. 906; Items 215.) James Tregaskis, 66, Great Russell St., London, W. C. 1, England.
Books on natural history, including important works on ornithology, botany and zoology. (Catalog of Dept. No. 3; Items 374.) W. & J. Foyle, Ltd., 121 Charing Cross Road, London, W. C. 2, England.
Books on Shakespeare and the English drama, etc. (No. 85; Items 1584.) Henry Sotheman & Co., 43, Piccadilly, London, W. 1, England.
Medical books. (No. 25.) L. S. Matthews & Co., 3554 Olive St., St. Louis, Mo.
Music and drama. (Catalog of Dept. No. 15.) W. & G. Foyle, Ltd., 121 Charing Cross Road, London, W. C. 2, England.
Old scientific books. (No. 907; Items 211.) James Tregaskis, 66, Great Russell St., London, W. C. 1, England.
Unique historical autographs. (No. 325; Items 83.) John Heise, 410 Onondaga Bank Bldg., Syracuse, N. Y.

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In answering, please state edition, condition and price, including postage or express charges. The appearance of advertisements in this column, or elsewhere in the WEEKLY does not furnish a guarantee of credit. While it endeavors to safeguard its columns by withholding the privileges of advertising should occasion arise, booksellers should take usual precautions in extending credit.

BOOKS WANTED

William Abbott, Tarrytown, N. Y.
 Extra Nos. Magazine of History.

Abraham & Straus, Bk. Dept., Brooklyn, N. Y.
 The Royal ed. of Mark Twain; Vol. 12, Tom Sawyer; vol. 13, Huckleberry Finn; Vol. 16, Conn. Yankee; vol. 23, Man Who Corrupted Hadleberg; vol. 24, 30,000 Bequest; vol. 25, Christian Science.

Adair's Bookstores, Denver, Colo.
 Elbert Hubbard, American Bible.

Aladdin Bk. Shop, 205 Trumbull St., Hartford, Conn.
 Review Copies Latest Fiction.

America-South-of-US, 62 W. 45th St., New York
 Moses, Bernard, Spanish Dependencies in South America, 2 vols., pub. Harper.

Amer. Baptist Pub. Socy., 1107 McGee St., Kansas City, Mo.

Hitchcock's New and Complete Analysis of the Holy Bible.
 Religious Encyclopedia, Brown.
 The Church and the Kingdom, Thomas.
 Immersion, J. T. Christian.
 The Emphatic Diaglott, Benj. Wilson.

Americus Book, Co., Americus, Ga.
 The Clans of the Scottish Highlanders, R. R. McClion and James Logon, London, 1845.
 The Fors Family Genealogy.
 McCall's History of Georgia.
 Life of L. Q. C. Lamar.
 Hanna, Scotch-Irish in America.
 Underwood Family in America.
 Norris Family of Maryland.

A. S. Arnold, Metuchen, N. J.
 Books on Ancient Egypt, Hieroglyphs, Arts, etc.
 Augustana Bk. Concern, Rock Island, Ill.
 John Knox, Alex. T. Innes.

Wm. M. Bains, 1713 Chestnut St., Philadelphia
 Riley, All the Year Round.
 Chambers, Hidden Children; Reckoning; Red Republic.
 Gessert & Fromberg, Glass Staining, Van Nostrand.

Ball & Brown, Inc., 30 Broad St., New York
 Maltbie D. Babcock, Chas. E. Robinson.
 Loeb, Dynamic Conception of Life.

Barnes & Noble, 76 Fifth Ave., New York
 Gregory's Christian Ethics.
 Bohn's Catallus.

N. J. Bartlett & Co., 37 Cornhill, Boston
 Alexander, The Story of Ida.
 Nevins, American States During the Revolution.
 Ames, Documents on States Relations.
 Morison, Documents III, the Form of Constitution.
 Mumford, Sticks & Stones.
 The Evolution of Cities.
 Second-hand copies.

Batterton's Bk. Store, 939 Sixth St., San Diego, Cal.
 Pisti's Sophia.

Beach's B'kshop, 418 N. Meridian, Indianapolis
 Lineage of Lichfield, Cabell.
 Life of Nelson, Mahan.

C. P. Bensinger Cable Code Book Co., 19 Whitehall St. New York
 Schofield's General Telegraph A B C 5th Improved.
 Peterson, Banking, Sampler's Code.
 Western Union, Lieber 5-Letter Codes.
 Any American-Foreign Language Code.

A. F. Bird, 22, Bedford St., Strand, London, W.C.2, England
 Prof. Zahn, Evolution and Dogma.

The Book Shelf, 15 Garfield Pl., Cincinnati, O.
 Gentlest Giant, Stewart, Dodd, Mead.
 Book of Bridges, Brangwyn, Dodd, Mead.
 Huysman, Down There, Boni.

The Book Shop, 219 N. 2nd St., Harrisburg, Pa.
 The Saints in Art, M. E. Tabor.
 Social and Ethical Interpretations in Mental Development, J. M. Baldwin.

The Book Shop, 89 Halsey St., Newark, N. J.
 LeBon, The Evolution of Forces.
 Robie, The Art of Love.
 Cunliffe-Owen, The Cradle of the Rose.

BOOKS WANTED—Continued

The Booke Shop, 4 Market Sq., Providence, R. I.
Glyn, Three Weeks.

Brentano's, F & 12th Sts., Washington, D. C.
Journal of Philip Fithian, Princeton Univ. Pr.
Running the Line.
My Visits to the Mine, Wm. Byrd.
Bates, Battle of Gettysburg.
Kirkman, Philosophy of Self-help.
Barons of Potomac and Rappahannock Rivers, Grolier Club, 1902.
Fox-Davies, Complete Guide to Heraldry.

Brick Row Book Shop, 19 E. 47th St., New York
Grahame, Dream Days, 1st.
Grant, Sun Makd.
Hewlett, Song of Renny, 1st.
Hume, Queens of Old Spain; Love Affairs of Mary of Scots.
Joyce, Ulysses, latest ed.
Masefield, Daffodil Fields, 1st ed.
Price, Portraits of 10 Century Houses, designed by Delane & Aldrich.
Scott, Zeleide, 1st printing.

The Britannica Book Shop, 342 Madison Ave., N. Y.
Men & Women of the French Revolution, Philip Gibbs.
Green Mansions, Hudson, 1st regular ed.
Questioned Documents, Osborne.
Cato, Joseph Addison.

Brown Bk. Shop, 33 N. Duke St., Lancaster, Pa.
Ian Maclaren, Doctor of the Old School, not over \$2.
Bryant Book Shop, 72 W. 48th St., New York
Epoch Men, Neal.

Bullocks', Bk. Dept., Los Angeles, Calif.
The Channel Islands of California, Holden.
The Cruise of the Donna Isabel.

Campion & Co., 126 S. 16th St., Philadelphia
Life and Letters of Huxley, ed. Huxley.
Gray's Letters, ed. Tovey.
The Fat of the Land.
Wealth of Nations, Smith, good ed.

Carson Pirie Scott & Co., 1 S. State St., Chicago
New Normal Readers, Series 1, 2, 3, 4 and 5, Raub, pub. American Bk. Co.

Case Library, 5005 Euclid Ave., Cleveland, Ohio
American Book-Prices Current, 1920.

Hoyt Case, 21 E. 61st St., New York
Boyd, Drums, 1st ed.
Powsy, Soliloquy of a Hermit, N. Y., 1916.
Balzac, The Girl With the Yellow Eyes.
Shakespeare, vol. 2 of the 7 vol set of his Dramatic Works, pub. at Boston, 1837, by Hilliard, Gray & Co.
Moore, Flowers of Passion.

C. N. Caspar Co., 454 E. Water St., Milwaukee, Wis.
Huneker, Painted Veils.
Waite, History of Christian Religion.
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Century Cyclopedia of Names, rev. and enl. ed., c. 1914.

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 Beech, M. H., Aids to the Study of Kiswahili.
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 Clarke, Mary B., Wood Notes, 1854.
 Griffith, Lover & Loses of Pierrot.
 Granville, Interdesoluble Knot.
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 Taylor, Plato, Constable ed.
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Eldridge, Paul, And the Sphinx Spoke, 1921.
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Early Chicago Views.
Chicago Herald and Chronicle, prior to 1899.
Life and Letters of Margaret Junkin Preston.
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To the Descendants of Thomas Dickinson, son of
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Journal of Speculative Philosophy, vols. 14, 17, 19.
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Immortality of the Individual, vol. 19.
Philosophy in Outline, vol. 17.
Is Pantheism the Legitimate Outcome of Modern
Science? vol. 19.

Adamson, Roger Bacon, The Philosophy of Science
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Int'l Art & Science Bk. Co., 35 Nassau St., New York
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Architectural Record, Mar., 1920; June, July, Aug.,
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History of the Western Highlands & Isles, Donald
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in Century Magazine.
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Little Book House, Nantucket, Mass.

A King in the Making, 1st printing, Feb., 1925, 2 copies.

An Experiment in Marriage, Bellamy.

Lofland & Russell, 732 W. 6th St., Los Angeles, Cal.

Genesis of Ore Deposits, Poseepney.

Scientific American, Mar., 1924, several copies.

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Cooke, Wearing of the Gray, orig. ed.

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De Costa, B. F., Columbus and the Geographers of

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Ann Boyd, by Will Harven, pub. Harpers, 1902.

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Delineator, Feb., 1919.
Hunt, Imagination and Fancy, 1844.
Fitzgerald, Rubaiyat of Omar Khayyam, introd. by Bateson and Ross.
Kropotkin, French Revolution.
Morley, Sweet Arden: Book of the Shakespeare Country.
Richey, Handbook for Supts. of Construction, etc., Wiley, 1905.
Richey, Building Foreman's Book and Ready Reference, Wiley, 1909.
Roe, Opening of the Chestnut Burr; He Fell in Love with His Wife.
Rossitti, Some Reminiscences.
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Wheeler, Trail of Lewis and Clark.
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Harpers Weekly, war nos., 1861-65, in pts or bound.

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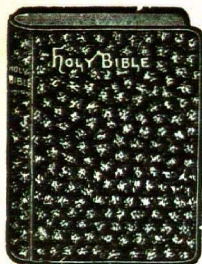
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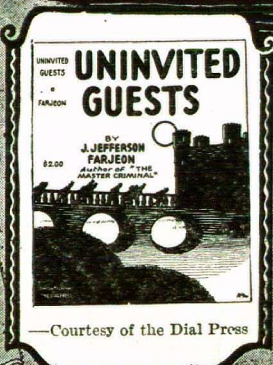
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